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Articles on second language teaching and learning include: "Creativity with a Small 'c'" (Alan Maley); "National Standards & the Role of the Imagination in Foreign Language Learning" (Rebecca M. Valette); "Who Am I in English? Developing a Language Ego" (Jean Zukowski/Faust); "Steps to Dance in the Adult EFL Classroom" (David M. Bell); "Connecting the Powers of Music to the Learning of Languages" (Sandra Adkins); "Children's Literature in Adult EFL Classes: Learning Through Response" (Carl Tomlinson, Rhoda McGraw); "Tapping Student Interest with Fairy Tales" (Gary Ockey, Diane Ogden); "PrTEE: Professional Training Expansion English: An Approach to ESP" (Lisa Isenstead); "Obsession, Block and Turning Point: How Language Learns Itself" (Barbara F. Mascali); "Imagination in the Teaching of Reading: A Descriptive Analysis" (Ramonita A. Santiago); "Mini-Earth: A New Planet in the Macrocosm of Language Teaching" (Natalia Vanyushkina); "Pattern-Poems: Creative Writing for Language Acquisition" (Margaret R. Moulton, Vicki L. Holmes); "Beyond Passive Listening: The ESL Class Becomes the Band" (Dennis Sjolie); "Using TV Commercials to Teach Listening and Critical Thinking" (Alfred Smith, Lee Ann Rawley); "Reading and Responding to Novels in the University ESL Classroom" (Stephanie Vandrick); Modelling Language Instruction on Collaborative Design Projects" (Robert Preece); and "Encounters with the Automobile: Exploring Practical Content through Multiple Media" (Anne Dorobis). (MSE)

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The Journal Of The Imagination In Language Learning

A publication dedicated to the role of the imagination in the acquisition of first and subsequent languages at all levels

Edited by
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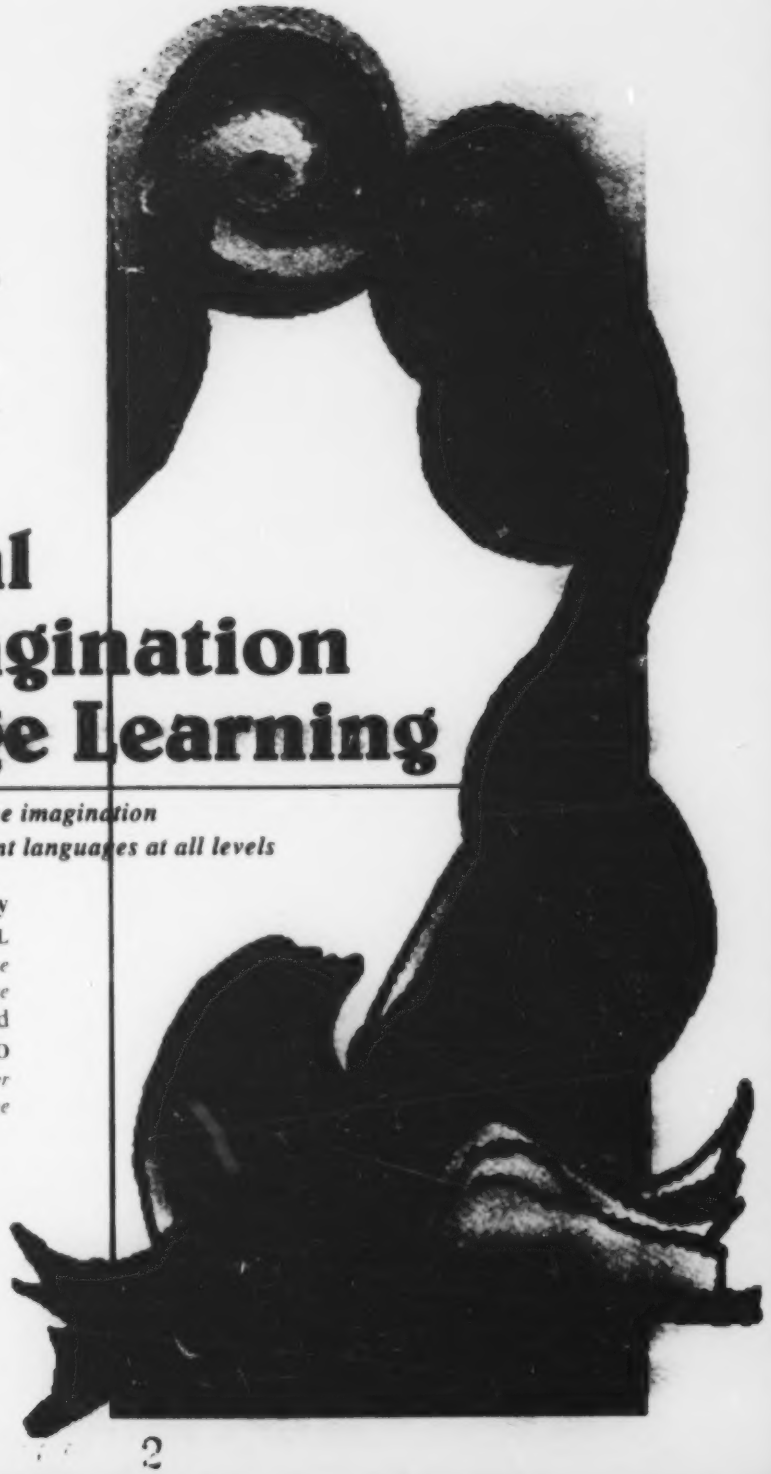

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The *Journal* is concerned with theoretical and practical relationships between the imagination and the acquisition of first and subsequent languages. This publication is of interest to teachers at all levels–kindergarten through college–as well as to administrators of educational programs, linguists, and those involved in any aspect of language use and planning. The *Journal*, which bears the U.S. Library of Congress Number ISSN 1071-6157, is abstracted and indexed by *Sociological Abstracts* and *Linguistics & Language Behavior Abstracts*.

Among the main concerns of the *Journal* is the following proposition: Attempts to acquire a language are significantly enhanced by the presence of an activated imagination. Articles or proposals for articles are welcome and should be addressed to either of the editors at *The Journal of the Imagination*, Hepburn Hall, Room 111, Jersey City State College, 2039 Kennedy Boulevard, Jersey City, New Jersey, USA 07305-1597. Dr. Clyde Coreil can be reached at 201-200-3087 (voice mail 201-200-3237); Dr. Mihri Napoliello: 201-200-3375 (FAX 201-200-3238). The e-mail address for the Center for the Imagination in Language Learning is CILL@JCSTATE.EDU. Voice mail for the Center is 201-200-2297.

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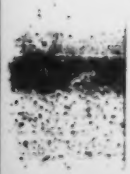

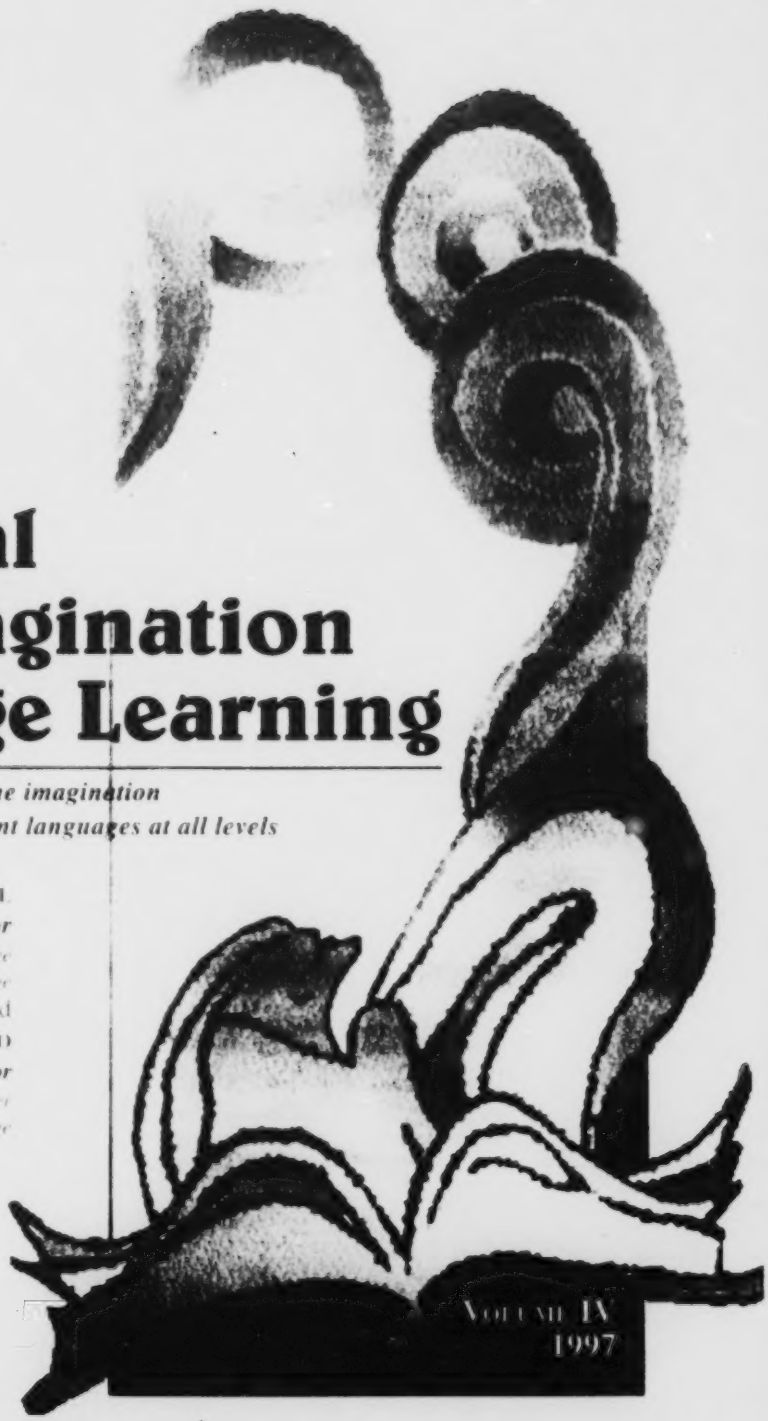

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Introduction

We have never edited a proper book—only things like this somewhat improper *Journal*. Yet we suspect that we have become aware of a major difference between the two tasks. Editing a book is like farming on one side of a mountain and rarely seeing the people on the other side who consume your radishes and tomatoes. In putting out a journal, on the other hand, one is plowing away on one slope of the valley while waving to the good readers on the facing slope. Even in an annual publication like ours, there is a sense of more immediate communication, of a conversation–not only among readers and editors and authors, but between the readers themselves. To facilitate the latter, we are continuing to list the names, addresses (including e-mail), and interests of persons who have indicated an eagerness to correspond about things related to the imagination. We hope that you will seize the day and get in touch with someone who is in a situation very similar to–or very different from yours.

Dedication of this Issue of the Journal

The image of being in the valley brandishing semaphore shovels has certain other features that are interesting if sometimes troubling. For example: probably, no other group of people is more involved in promoting communication than are language teachers. That is the core of a deep and meaningful bond that surfaces when you set foot in the host building of a language conference and see strangers lose their strangeness in a matter of minutes if not seconds. Those of us who are linked through such encounters, as well as through faxes, e-mail, Internet sites and the like are blessed. But consider just how how many of our gifted colleagues have no access to budgets, no decent textbooks, no VCRs, no audio cassette recorders, no computers, no faxes, no copiers, no paper–in short, no nothing. They might be capable of making striking presentations at conferences, but do not even apply because of travel expenses and the impossible-to-get permission to be absent from classes. Often they have to generate from scratch everything many of us take for granted. For these teachers, their voice and their imagination are their primary resources. These two resources are the very stuff without which their students would starve. It is to these stalwart, dedicated and creative individuals that we dedicate this issue of our *Journal*.

Despite the often praiseworthy attempts of administrators and supervisors, such formidable deficiencies are found in language programs in all countries–certainly including the USA. We would like to do something positive to help, something beyond uttering "Tsk, tsk" and a quickly passing sigh. I think that many of us have worked in at least analagous situations and know of the depth of gratitude that is elicited by the gift of items such as books, journals, magazines, VCRs, videos, audio recorders, tapes, computers, television sets, and radios. In our most recent *Journal*, we mentioned that we would use our pages and energy to assist by serving as a central listing point for programs that would welcome assistance. Although response was somewhat thin, it did include the following letter, which we have received permission to print.

> *Greetings from North Africa. My name is Keith Brimmer and I am currently serving as a University English teacher in the Peace Corps here in Morocco. A friend of mine who read the last issue of your Journal told me that an upcoming edition will include a list of "resource poor" educational institutions seeking language materials. If it is not too late, I would like my faculty to be added to the compilation.*
>
> *Although my college is basically the hard sciences, (math, physics, mechanics, engineering, biology and chemistry), I would invite resources that cover the areas of social sciences and let-*

ters as well. And since I am the only English instructor who is coping with limited tools to create course curricula, any language reference books or pedagogical materials would be welcome too. Magazines, newspapers, reports, charts, statistical data, posters—anything is helpful. Thank you in advance for providing this valuable service.

The address to use is:

B. Keith Brimmer, professeur d'anglais
Universite Cade Ayyad
Faculte des sciences et techniques
B.P. 523—Principal
Dept. des langues et communication
Beni Mellal—2300
Morocco

Unfortunately, we have received only one other address to "compile" in a general list: Prof. Yang Zhi Zhong; Department of Applied Foreign Language Studies; 22 Hankou Road; Nanjing University; Nanjing, Jiangsu 210008; People's Republic of China. If, however, the addresses (with program descriptions, if possible) should begin to come in, we will keep them in a constantly updated list and gladly send them out at no charge. If you would like your program to be listed but not printed in our pages, we will gladly oblige. If you have things to donate, we would also be glad to put your name in a section of interested persons and/or programs who would like to communicate with those who might be able to use the items.

Conference Reminder

We would like to remind you of our Ninth Annual Conference on the Role of the Imagination in Language Learning which will be held on April 24, 1998, at Jersey City State College. Approximately 400 language teachers at all levels (K-12 through College) are expected for a keynote address, eighteen regular 70-minute workshops, and several 60-minute informal, in-progress presentations. Each speaker will be introduced by workshop chairs whose names will appear in the program. If you wish to participate in any of these events, please make your wishes known to us. We will be glad to write the formal letters that are sometimes required. The total registration fee is only $15.00, and the one-day conference is on a Friday—which means that you can spend a wonderful weekend in New York City, just across the Hudson River from us.

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Creativity with a Small 'c'

by Alan Maley

"I'm not creative at all"
"I don't seem to have any imagination"
"I wish I was as creative as..."

Comments like these are all too common from teachers in workshops and on training courses. They imply that creativity is something so special that only a fortunate few are blessed with it. In this brief article, I hope to show that creativity is far more widespread than we tend to think, that it does not necessarily involve world-shaking acts of creation, and that we are all capable of a degree of creativity.

Of course there are the giants of creative genius–the Newtons, the Mozarts, the Picassos, the Walt Whitmans, the Einsteins. They have all shown what has been called "H" creativity, that is Historical creativity. In "H" creativity, something is created or discovered which no one has ever created or discovered before. But there is another form of creativity, "P"' or Psychological creativity (Boden 1992). In "P" creativity, an individual creates or discovers something they themselves have never done before, even though others may have done it before them. Few of us achieve "H" creativity, but we can all exercise the "P" variety—creativity with a small 'c'.

New Ways of Looking

An important aspect of either kind of creativity ("H" or "P") is the ability to find new ways of looking at what is familiar and to find new connections between previously unrelated things. Copernicus looked at the familiar sun in a new way and revolutionised astronomy. Archimedes, in an inspired flash of insight, made the connection between his own body's displacement of water in the bath, and the specific gravity of metals. But are there ways of helping such processes along? In other words, can we foster, or even train, creativity?

I believe that there are certainly a number of procedures we can apply to our practice which help to break the mould of habit, and thereby make alternative ways of doing things possible. Of course this is no guarantee in itself that the alternatives will be better. But, unless we try them, we shall never find out. John Fanselow, in his book ***Breaking Rules*** (1987) advocates the heuristic procedure "Do the opposite." If you usually stand at the front, stand at the back. If you usually talk a lot, remain silent. If you correct students' written work, hand it back without corrections and ask them to correct it.

It is interesting to view some of the alternative methodologies in the light of Fanselow's injunction: CLL, in which it is the students who set the agenda and the teacher ("knower") who responds; The Silent Way, in which the teacher reverses the usual expectations by remaining largely silent; Suggestopoedia, which uses extremely long texts rather than very short ones, which emphasises relaxation rather than effort, and where the manner of reading is far from "natural"; TPR, where students are not required to speak but only to listen. All of these approaches derive at least part of their originality from a reversal of what is usually deemed "normal."

Commonly Used Heuristics

Some commonly used heuristics we can employ to jog us out of the rut of habit and spark creative connections include:

- ***Reversal***. "Do the opposite." Three possible examples–students take over the teacher's role and teach the class something they know about; students themselves write the comprehension questions on a reading text; a text is read starting from the end rather than from the beginning.
- ***Expansion/Contraction***. The principle Jonathan Swift used for Gulliver. A long poem might be re-

Alan Maley has been at the National University of Singapore since 1993. He teaches Materials and Methodology, English for Specific Purposes, Theory and Practice of Writing, and The Creative Process on the Masters programme Professional Writing and Oral Communication Skills on the undergraduate programme, and Voice on the Theatre Studies programme. He was previously Director-General of the Bell Educational Trust in Cambridge (1988-93). From 1963-88 he worked for the British Council in Yugoslavia, Ghana, Italy, France, P R China, and India. He is the author or co-author of over thirty books on language-related topics and is Series Editor for the Oxford Resource Books for Teachers.

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duced to a haiku–or vice versa (see Widdowson 1992). A text might be lengthened in certain specified ways, by adding adverbs, authorial comment, etc.

• ***Re-ordering***. For example, students might re-arrange the events in a story into a different time sequence. (This often occurs in fiction as the flashback). The normal sequence of events in a class hour might be re-arranged. The physical layout of the class might be altered.

• ***Combine***. For example, by bringing together two or more texts, pictures, objects, people, etc. which have no obvious connection. The task is then to find a connection. Many of the techniques used by the Surrealists depended on this procedure.

• ***Reformulate***. This involves expressing a given text or event in a different way, perhaps by using a different genre (newspaper article into poem), or by changing mood or point of view (as in Kurosawa's famous film *Rashomon*, where the same events are described from different viewpoints). But we can even use reformulation as a way of changing the whole classroom event, for example by transforming it into a newspaper office, a theatre, a court of law.

I believe that, if we are willing to experiment with heuristics of this kind, we will come up with interesting new angles on our practice. (See Maley 1993, 1995a)

In the remainder of this article I shall describe in a little more detail, a number of activities/techniques which derive in one way or another from the sort of heuristics I have just described. I hope you may want to try them but, better still, I hope they will spark off further ideas which you can develop for yourself.

Activities

My focus throughout will be on using texts in classrooms. I shall propose five ideas for using oral/spoken texts and five ideas for written/read texts. For ease of access, I will deal with each idea under the headings: Description, Example, Discussion.

Five Ideas for Using Oral and/or Spoken Texts

1. Permutations

• Description

Either find a text which has lines which can be spoken in any order, or write one for yourself. When the idea becomes familiar to students, they may write their own. Students preferably listen with eyes closed as you read the text to them. You read it through once in the original order. Then you begin to vary the order of the lines in a reading which should be almost mesmerising, and which should evoke a mood, a set of images or a network of associations. When you have used this technique a number of times, you can ask students to take over the reading from you.

• Examples

Nobody knows the woman he loves.
He loves the woman nobody knows.
He knows the woman nobody loves.
The woman nobody knows, he loves.
The woman nobody loves, he knows.
The woman he loves knows nobody.
Nobody loves the woman he knows.
The woman he knows loves nobody.
Nobody he knows loves the woman.
Nobody he loves knows the woman.
The woman loves nobody he knows.
The woman knows nobody he loves.

A.M.

It is cold.
I shiver in the wind.
Snow is falling.
The trees are bare.
I am cold and alone.
No one passes the house.
The wind whistles in the trees.
The lake is frozen.
Night is falling.
No food on the table.
No fire in the hearth.
No birds sing.
The house is dying.
Who will find me?

A.M.

• **Discussion**

This relies mainly on the Re-ordering heuristic. The important thing is the quality of the reading, which should be evocative and almost hypnotic–a bit like the concert reading in Suggestopoedia. Students should focus on their feelings and associations and allow the reading to simply wash over them. This kind of reading allows students to sense the texture of the foreign language and to relate this to their own experiences and emotions. It can be a very powerful experience for learners. If you think it is appropriate, there can be discussion after the reading which focusses either on their feelings during the reading, or on the formal properties of the text. They may also be encouraged to continue the text by adding lines. The text may also be used in a dramatised choral reading. (See Orchestrated Choral Reading, below.)

2. Reading in Mood

• **Description**

Choose a short text which could be read in more than one way. Ask students to listen with their eyes closed as you read it to them. First read it in a "normal" voice. Then vary your reading of it. For example, you can read it in a whisper, in a slow, deep voice, in a rapid, breathless way, in an angry way, a bored way, a disappointed way, an impatient way, etc.

• **Example**

The place was easy enough to find again–the small turning to the right off the village street and the narrow entrance opposite the whitewashed church. He drove in and parked under the cypress tree. Yet it all seemed strange. In his memory the village had been miles away from the town. Now it seemed almost part of it. But a child measures with its feet, and the distances of childhood are in the mind.

(Alan Maley, 1995b)

• **Discussion**

This technique depends mainly on Reformulation. All too often our students hear just one version or rendition of a text. But no two readings are ever the same. And identical words take on new meanings when spoken in different ways. Listening between the lines is an important faculty to develop in using a language. By exposing our students to this kind of variation we allow them to "realise" the text in different ways, focussing not only on the "what" but on the "how". It also makes it possible to repeat the text many times without getting tired of it, because every time it is different. If it is appropriate, encourage students to present their own mood variations of the text.

3. Orchestrated Choral Reading

• **Description**

Choose a text which lends itself to choral speaking. This might be a chorus from a play (for example, Ted Hughes' version of Seneca's *Oedipus*) or a poem with a refrain or with different voices, such as the villanelle form (see below). In groups they then decide how to give a dramatised reading of the text, for example by having certain lines read by some students and others by other students. They can decide to have certain lines spoken by a single student, others by a small group and others by the whole group. They then rehearse their reading before giving it.

• **Example**

Our love is coming to an end.
The feelings that we thought we had have fled.
We think we know what we intend.
There are no letters left to send.
The flowers we grew together have just died.
Our love is coming to an end.
There's no emotion left to spend;
All the solutions have been tried.

We think we know what we intend.
I cannot change from lover into friend.
We both would be dissatisfied.
Our love is coming to an end.
The veil of love begins to rend.
We now know that we must decide.
We think we know what we intend.
We've plumbed the depths we must descend.
We're drowning in the tears we cried.
Our love is coming to an end;
We think we know what we intend.

A.M.

• Discussion

The activity draws principally on the Re-combination heuristic. The rich patterning of voices in performing–not simply reading–the text, makes for a more satisfying and more deeply integrated experience of it. Simply reading a text like this to yourself is one thing; performing it as an aesthetic experience is quite another. Again, doing it like this permits students to focus on the "how" and not simply on the "what". Rehearsing different ways of rendering the text also allows students to experience it repeatedly without becoming bored by it.

4. Reading in Role

• Description

Select a text with several "voices" in it. (These may be represented in actual dialogue or through some form of reported speech.) Students then work in groups to prepare a dramatised reading of the text, in which each character in the text (and the narrator, if there is one) is spoken by a student. They need time to discuss the text carefully and to determine the characters of each person who is represented. After rehearsal, they present their texts to another group, or to the whole class.

• Example

It was half an hour before Vish and Molly came into the room. By then he was feeling distinctly nervous.

Vish had put on weight. His eyes, nose and mouth were now surrounded by fat. It was as if a small, clever rat sat trapped in all the folds. His eyes were as sharp and wicked as ever though, and his mouth wore the unpleasant smile Dick remembered so well, revealing his two large front teeth. Molly too had put on weight, but she dressed to hide it. The rich Mysore silk sari was carefully folded around her, but even that could not hide her fatness. She wore more make-up than Dick remembered. But her eyes too shone dangerously, just as they had when he saw her last. If Vish was the rat, she was the snake.

"So, we meet again. Only this time you're not any more the boss. In fact, you were never the boss, as you know now. It seems you have been looking into things which don't concern you."

"Don't concern me?" Dick said. "I seem to remember that I lost my job because of them. And so did some of my friends."

"That's just your imagination. Who will believe you? You're just trying to find someone to blame," Vish said.

"You're so pathetic," Molly added, in her high voice. "I suppose you know that none of the staff ever respected you. I can't say I blame them." She flashed a look of pure hatred at him.

Dick kept silent, refusing to respond. He wanted to know where all this was leading before he said anything.

Vish spoke again,"Anyway, even if you tell what you say you know, what difference will it make to us? Who cares about these things? We'll just deny it all anyway. And you can't touch us here. You're just an interfering foreigner. And I've got plenty of friends who can take care of you."

"Oh, I think quite a lot of people would be interested, don't you?"" Dick decided that the time

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had come to speak. "There's John Verghese for a start. I'm sure he'd be really pleased to find out who his parents are. He'd be delighted to know that his mother abandoned him as a baby."

"You bastard!"Molly screamed, "Do you think I'd let you get away with that?"

Dick suddenly realised that he had won. They did not know he had found out about Molly's child. They only knew about his inquiries into the Haridas business. He had caught them."

(Alan Maley, 1996.)

• **Discussion**

This is based on the Reformulation heuristic. The need to dramatise the reading adds a depth of understanding to the text. There is nothing like getting inside a text, as an actor does for understanding it better. This is enhanced when different groups offer alternative interpretations, leading to discussion of which was closer to the spirit or the letter of the text. A possible development of the activity is to ask groups to produce a screenplay of the text. This would include directions for movement, positioning etc. as well as dialogue. Students can then present their scene as a part of a TV soap or movie. The activity can be made more demanding by selecting texts where there is no dialogue, only reported speech/action. For other ways of rendering a spoken text see Maley and Duff (1989).

5. Motivations

• **Description**

Select a short story or an extract from a novel or a newspaper article which shows clearly how one or more of the characters has behaved. (See below.) In groups the students then allocate the roles of the character(s) concerned and a number of "questioners." The questioners may be journalists, police officers, psychologists, close family members, etc. depending on the text. It is the questioners role to probe the actions of the character(s) in order to try to understand better why they acted as they did (Kramsch 1993).

• **Examples**

Space does not permit the inclusion of full texts here. However, imagine this activity as related to an inquest held on board the rescue vessel at the end of Golding's *Lord of the Flies*, where the naval officers attempt to probe the motivation behind the death of Piggy and Simon.

In one of my own short stories, 'Fire! Fire!' an old French peasant has taken to setting fire to houses bought by foreigners in his area (Maley 1997). In this case a judicial inquiry might look both at his motivation and possible justifications for his actions, and at the dubious moral claims which the foreign house owners make.

The activity can also be done using characters from plays–Othello, for instance–or from poems: "The Ancient Mariner" comes to mind.

• **Discussion**

This is based on the idea of Reformulation. Getting inside a character by understanding his or her motivation is a far more involving process than simply understanding the surface meanings of the words in the text. It usually also leads on to a discussion of major issues: What does it mean to be evil? What is the significance of life? Why does the opinion of others exert such a strong pull on us? etc. A further development of this activity is to speculate about how a given character would behave in a situation not included in the original story or novel. (See Greenwood, 1988.)

Five Ideas for Using Written and/or Read Texts

1. Word Arrays

• **Description**

Select a short text in which words are frequently repeated. Make an array of all the different words in the text. Students then have to use the array to construct as many sentences as they can, using only the words in the array. They then compare their sentences in groups of three and select a number of sentences so as to construct a short text of their own. Finally, they are given the original text to compare with the one they have written. (See Maley, 1993.)

• **Example:** Original text.

He never sent me flowers. He never wrote me letters. He never took me to restaurants. He never spoke of love. We met in parks. I don't remember what he said, but I remember how he said it. Most of it was silence anyway. (Lescek Szkutnik).

Word Array

silence	*was*	*he*
never	*of*	*love*
sent	*met*	*anyway*
took	*letters*	*I*
don't	*me*	*spoke*
flowers	*restaurants*	*to*
wrote	*parks*	*said*
what	*remember*	*how*
we	*most*	*it*
in	*but*	

• **Discussion**

The activity draws on the Re-ordering and Combination heuristics. It enables students to, in a sense, construct the text they are to read before they meet it. There is usually a good deal of excitement at the final stage as they compare their texts with the original, especially if they find they have some sentences which are identical with those in the original. The activity is powerful in the sense that it enables students of different levels to participate: lower level students may produce fewer and simpler sentences, higher level students produce more and more complex writing–but both can participate according to their competence.

2. Mining a Text

• **Description**

Select a text with a number of striking images, phrases or vocabulary items. After students have read the text, ask them to write down on a separate sheet of paper ten words or phrases which they think are particularly striking or colourful. Then collect back the original texts. They are then asked to construct a new text using the fragments they have "mined" from the original. You will need to make it clear that they are not to attempt to reproduce the original but to write a completely new text. When they have finished, they compare their texts.

• **Example**

Ken woke from a confused dream. Gradually his eyes focussed. The first thing he noticed was a hand a few inches in front of his face. The fingers were like a bird's claw, stiff, blue with cold. With a shock, he realised that the hand belonged to him. At the same time, he became fully aware of just how cold it was. His bones felt like frozen lead. He remembered an incident from the previous day, he had been hanging about near the kitchen entrance to the Strand Palace Hotel, scavenging for scraps, when a delivery van arrived. The driver had carried in whole sides of beef, the red and white meat refrigerated into hard blocks. He now felt like that frozen meat, his back cold and stiff as a corpse.

(Maley, 1995b)

Students might select:

a confused dream	a bird's claw	blue with cold	frozen lead
hanging about	scavenging	stiff as a corpse	bones
frozen meat	with a shock.		

• **Discussion**

The activity is inspired by Reformulation and Combination. Student discussion is usually lively, focussing on the items chosen by different students and on the variety of texts they have produced. An alternative procedure is to ask students to exchange their ten items and to write a text based on their classmates' selection.

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3. Text Transformations

• **Description**

Select a reasonably short newspaper article. When they have read it carefully, students are asked to transform it into a different kind of text, for example a poem, without changing the information content too much. They then compare the texts they have produced.

• **Example**

Waving Arms Indicate Trouble

People with coronary heart disease wave their arms around more than those free of cardiac complaints, according to a study published in the British Medical Journal.

But it is unclear if people who gesticulate are more prone to heart problems or if those with heart disease move their arms more because they are physically inactive or because the disease causes them to agitate.

"My own suspicion is that arm movements over a lifetime may be a factor—combined with other known factors—in the development of coronary heart disease," Dr. Alan Rennie wrote in Friday's edition of the journal.

Dr. Rennie, a retired doctor, interviewed 50 people between 15 and 80 years old to monitor their movements over a 10 minute discussion. Seated in an armless chair, they were asked about their lifestyle, health and family.

"Patients with coronary heart disease moved their arms during the 10 minute interview significantly more than those in the control group," he wrote.

(***Straits Times* 13/1/97**)

Possible transformed text:

Not Waving–Just Dying

Watch out for those telltale arms of yours, Grandad.
You could become just another statistic–
your arms are a dead giveaway.
If you flail,
your heart will likely fail.
Dr. Rennie says so, and he's a doctor.
Just think,
arm movements over a lifetime,
such a bad habit.
Better break it now,
even if you are 80 years old.
It could be the death of you.

• **Discussion**

The activity draws upon Reformulation and Re–ordering. The transformed text does not have to be a poem of course. It might be a letter, an advertisement (for straitjackets to restrain arm movement?), a prayer, an interview on a chat show, etc. Students may take some time to get used to the idea but once they understand that different text-types have their own characteristics, they are quick to use them in their own texts. This is an excellent activity for sensitising students to "genre" and register differences.

4. Reconstructing a Text

• **Description**

Select a short text for dictation. This may be prose or poetry. Explain that the aim of the activity is to reconstruct the text 100% accurately. You will read the text once at normal speed without pauses. As soon as you have finished, students write down any words or phrases they can recall. They discuss these. You then read the text at normal speed again. They again write down anything they can recall and discuss with their

partners. You continue the process, reading the text as many times as necessary (but always at normal speed) until they are satisfied that they have reconstructed it totally accurately. Then you distribute the original text for them to compare.

• **Example**

The Panther

(In the Jardin des Plantes, Paris)

Year after year the bars go pacing past,
till in the end his very brain is blind.
With eyes wide open, all he sees at last
is bars, bars, bars, and emptiness behind.

And as he pads his cage with supple grace,
tracing his tiny circle, round and round,
a force goes turning, dancing round a place
in which a mighty will stands dumb and bound.

Sometimes the curtain briefly moves away.
An image enters, flickers past the eyes,
speeds through the waiting body, finds its way
straight to the heart, and dies.

(Rainer Maria Rilke, trans. Michael Swan)

• **Discussion**

Reversal of expectations is a leading heuristic here. We normally expect dictation to be slow, deliberate and full of pauses. We normally conduct it as a form of transcribing the spoken into the written text. Here the activity involves an active reconstruction of the text rather than mere transcribing. And students are not usually encouraged to share their information. This is just one of the creative reformulations of dictation in Davis and Rinvolucri (1988). It is one form of the Dictocomp exercise proposed by Wajnryb (1990). Clearly the choice of text will be dictated by the teacher's judgement of the students' level of proficiency.

5. Simplifying a Text

• **Description**

Choose an authentic text (extract from a short story, newspaper article, etc.) which is linguistically fairly dense (difficult vocabulary, complex syntax, etc.). Students are asked to rewrite the text in a simplified version so that their fellow students at a lower level of proficiency would be able to read it. They then compare their versions and agree on the one they think is most suitable.

• **Example**

Marian Salcedo, Senior Clerk, second grade, hurried to her desk to examine the deductions in her pay envelope. It was the fifteenth of July and, on the morrow, she would leave for Manila to follow up her promotion that was five years overdue. She had been in the Ministry for twenty years and, during the last five years, the cost of living had risen so much she was sure that, without this promotion, her youngest son would not be able to go to college. And now, there was this mortgage to their house and lot, incurred three years ago when her husband was hospitalised, and the bank had notified them of its decision to foreclose. The house and lot were their only property and for almost two decades they had slaved for it.

(From "Progress" by Frankie Sionil Jose)

Simplified version.

Maria Salcedo was a second grade senior clerk in the Ministry. She had worked in the Ministry for twenty years. She hurried to her desk because it was the fifteenth of July–her pay day. She wanted to know how much money had been deducted from her pay this month.

The next day she planned to leave for Manila. Her promotion had been delayed for five years and she wanted to see the Ministry about it.

During the last five years the cost of living had increased so much. If she did not get her promotion, she would not be able to afford to send her yougest son to college.

She was also worried about their house and plot of land. It was their only property. They had worked so hard for twenty years to buy it. But, when her husband was in hospital three years ago, she had taken a loan from the bank. Now the bank wanted its money back or else it would take their house and land instead.

• **Discussion**

Reformulation is the key heuristic here. The activity gives students in-depth access to a text. They have first to decide what are the features likely to cause difficulties. They then have to reformulate the language and perhaps also to re-order the information in order to make it more accessible. They may be surprised that, to make a text simpler, it is often necessary to lengthen it. This is a complex and demanding task but it allows them to make the text their own in a quite unique way. Over a period of time, you may find it useful to build up a collection of such simplified texts for use with lower classes: student–made materials "par excellence."

Conclusion

I have been arguing that we can all exercise a degree of creativity in devising language learning materials. Although we may start by applying some of the heuristics I have referred to in a tentative or mechanical fashion, with time we begin to get a feel for new ways of using them more intuitively. By discovering creative activities for ourselves, we become more aware of our own creative potential–and begin to trust ourselves to exploit it. One result is that our students too become more creative in their use of the language they are attempting to learn with our help.

I should like to close this article with a quotation from one of the most creative materials writers it was ever my good fortune to know—the late Colin Mortimer. Some twenty years ago, he wrote, "It is sometimes salutary for those of us who write special dialogues, stories and other materials for language learning purposes to try to regard the restrictions under which we work...rather in the way that a poet would regard the narrow confines of sonnet form...that is, more as a stimulus and challenge to creative endeavour than as a justification for trite work" (Mortimer 1975).

This plea for a degree of artistic elegance in our materials is one I would heartily endorse. I can only hope that the activities I have described conform to it, in however small a way.

National University of Singapore
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National Standards & the Role of Imagination in Foreign Language Learning

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by Rebecca M. Valette

It should come as no surprise to discover that the overwhelming majority of articles to have appeared in *The Journal of the Imagination in Language Learning* were written by teachers of ESL (English as a Second Language). The effectiveness of any ESL program in the United States is judged by how well the students can function in our country linguistically and culturally, both at work and at school. The variety of approaches to imaginative teaching find fertile ground for development in the ESL classrooms, for, by stimulating the learning process, they hasten the students' integration into American society.

The situation of foreign language teaching in this country is quite different. Only a minuscule proportion of those studying a second language ever have the occasion to use it as their primary means of communication, or even as a working language. Success in foreign language classes is measured not in ability to function in the "real" world, but rather in ability to score well on tests, in the ability to meet the standards established by the educational system. Indeed, teachers are evaluated not by how many of their students use the foreign language after graduation, but by how well their students do on national examinations while still in school.

In the United States, when we think of standards we think of assessment; and when we think of assessment, we think of tests; and when we think of tests we think of standardized instruments like the College Board Achievement batteries. In foreign languages, these achievement tests consist of carefully-crafted multiple-choice items which evaluate the student's breadth of vocabulary, control of grammar and syntax, and ability to understand written (and sometimes recorded) passages. For each item, there is one (and only one) right answer as determined by the test authors and verified by extensive field testing. By their very format, standardized tests in foreign languages promote analytical thinking and are characterized by a marked vocabulary bias, that is, they favor students who possess a large vocabulary. Consequently teachers desirous of having students do well on such tests, and perhaps feeling that their own effectiveness might be judged by the scores their students obtain, tend to focus their classroom teaching on expansion of vocabulary and presentation of grammar accompanied by extensive drill and practice. Reading and listening passages are seen primarily as vehicles for language study, and typically students either answer factual questions about the text or provide English-language equivalents of difficult phrases.

Over the past fifteen years, language teachers have placed increased emphasis on building language proficiency, and on enabling students to use the foreign language in real-life situations. The Proficiency Guidelines of the American Council on the Teaching of Foreign Languages (ACTFL) were developed to provide performance standards against which to evaluate the students' ability in the areas of listening, speaking, reading and writing. So far, only the speaking skill is being evaluated, and this by means of the Oral Proficiency Interview (OPI) and, to a lesser extent, by some simulated OPI variants. The OPI allows the students to demonstrate their control of spoken language in an interview situation, but the flow of the conversation is highly controlled by the tester whose task it is to elicit a valid sampling of enough types of speech to enable a trained evaluator to assess the candidate's speaking ability in terms of a common metric.

Similarities between Current Evaluation Instruments

The standardized multiple-choice College Board Achievement Test and the Oral Proficiency Interview are similar in that the performance of the candidate is evaluated objectively against pre-established guidelines. These two evaluation instruments differ in that the scores of the former are norm-referenced (that is, compared to the performance of others taking the test, using a scale from 200 to 800), whereas the results of the latter case are criterion-referenced (that is, reported in terms of a proficiency scale that extends from Novice to Superior).

In preparing students for either of the above types of tests, teachers tend to focus on presenting the elements

of the new language: key conversational phrases, relevant vocabulary, basic structures, pronunciation and spelling. According to the emphasis of the program, there are speaking, listening, reading and writing activities, but most of these are teacher guided (or text guided), and students spend much of their class time producing appropriate responses. As for videos, movies, songs, music, dramatizations, skits, cultural presentations, slides, museum visits, field trips—all these are still seen by many as add-ons, perhaps not as "fluff", but certainly not as key elements of the curriculum. At best, they are viewed as "rewards" to be parsimoniously distributed on special occasions and at times when students are not in the mood for "serious" work, such as Friday afternoon or the day preceding a holiday.

Development of New National Standards

It might well be that students who have been fortunate enough to participate in a curriculum where imagination and discovery were the governing factors, and where the above "fluff" was central to the curriculum, would do better on College Board Achievement Tests and OPI Interviews than would students who have been taught in a more traditional curriculum. That is, one in which the emphasis was on learning structure and vocabulary in a primarily cognitive manner, and where practice in listening, speaking, reading and writing was focussed on grasping and expressing the meanings determined by the instructor. However, to my knowledge, this type of comparative research has not yet been carried out, at least not on any kind of broad scale. And the variables are probably too numerous to control, for a "traditional" teacher may stimulate creativity and incorporate many authentic materials into daily lesson plans in an imaginative manner, and the "imagination-guided" teacher may fail to provide enough authentic linguistic models and be satisfied with "creative" responses that are expressed in a semi-comprehensible interlanguage. Actually, the development of an effective second-language program is not an "either-or" question, but rather one of balance, of developing the students' ability to express themselves accurately, while firing their imagination, broadening their awareness of other cultures and other peoples, and encouraging them to think more critically about their own identity and role in society. It is within this context that one must view the new national standards in foreign languages.

The spring of 1996 saw the publication of *Standards for Foreign Language Learning: Preparing for the 21st Century*, which was the result of a four-year collaborative project carried out under the joint sponsorship of the American Association of Teachers of French (AATF), the American Association of Teachers of German (AATG), the American Association of Teachers of Spanish and Portuguese (AATSP), and ACTFL. These voluntary national standards are visionary in nature and focus on content (and not performance). They follow the model of the national standards in other core subject areas such as English and Math, and are farsighted in that they describe what students should be able to do at Grades 4, 8 and 12, if they were enrolled in schools that offered a well-articulated K-12 curriculum. The various professional language groups recognize that there are differences in relative difficulty between the foreign languages taught in our schools (Japanese, for instance, being harder for English speakers to learn than French or Spanish), and that some students may begin their study of a specific language in middle school or even high school, and sometimes only continue for two or three years. Accordingly, these groups are setting up task forces to develop parallel standards for each specific language. (Publication is not expected before 1998.) The language-specific standards will expand upon the K-12 focus of the generic standards and will include Sample Progress Indicators for "post-secondary" students, that is, for young adults who are beginning and/or continuing their language instruction at the college level.

Imagination and the Expansion of Vision

Although it will take several years before the Standards in Foreign Languages gain wide acceptance and become the basis for evaluation as part of the National Assessment of Educational Progress (NAEP), they are already beginning to be promoted in "familiarization workshops" across the country. What is exciting about this new development is that the standards themselves will heighten public awareness of the importance of the imagination in language instruction, and will therefore encourage teachers to expand their vision and broaden their curricula.

The Student Standards Task Force has recognized that language instruction cannot be limited to gram-

mar and vocabulary, or even to the development of language skills, but must encourage creative language use and incorporate the culture of the peoples who speak the language under study. Indeed, effective language instruction must extend to other subject matter areas, and even reach out into the world at large, while at the same time developing a greater appreciation of the student's native language and culture. The Standards report does not prescribe a specific methodology or a single instructional approach, nor does it contain a level-by-level listing of course content (be it by linguistic functions or lexicon or grammatical structures). Rather, the report recognizes that over the past fifteen years there has been a growing movement in this country toward communicative goals with an accent on building linguistic proficiency and cultural awareness, together with a growing mandate to include all students in our language classes. Since the standards are expressed in broad terms, it is hoped that they will serve to validate successful programs and to encourage teachers to broaden their vision by reaching out to other disciplines and encouraging their students to develop a more global perspective.

The Five Goals of the New Standards

The genius of the new *Standards for Foreign Language Learning* lies in their simplicity. The report focuses on the following five goals:

- **Goal One: Communication**
  Communicate in Languages Other than English
- **Goal Two: Cultures**
  Gain Knowledge and Understanding of Other Cultures
- **Goal Three: Connections**
  Connect with Other Disciplines and Acquire Information
- **Goal Four: Comparisons**
  Develop Insight into the Nature of Language and Culture
- **Goal Five: Communities**
  Participate in Multilingual Communities at Home and Around the World

Each Goal has two related standards (three, in the case of Goal One). Then, for each of the eleven standards, the Task Force has suggested several Sample Progress Indicators, appropriate at grades 4, 8 and 12. By examining these five goals and their related standards and sample progress indicators, we can see how *Standards in Foreign Language Learning* not only invite but actually require the participation of imagination-driven activities in the classroom of the future.

Goal One: Communicate in Languages other than English

Goal One recognizes that it will be critical in the 21st century for American students to be able to communicate in at least one language other than English. Simply studying grammar and vocabulary is not enough. The best way to build linguistic proficiency is by presenting all activities in meaningful contexts and by encouraging students to express their personal ideas in the foreign language.

Standard 1.1. Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.

This Standard focuses on the INTERPERSONAL COMMUNICATION in which two or more people communicate directly with one another, negotiating meaning, and requesting clarification if and when necessary. These exchanges may involve listening and speaking (e.g., conversations and telephone calls), or may focus on reading and writing (e.g., exchanging notes, letters and e-mail). Interpersonal communication activities allow teachers and students a wide variety of ways of building language skills while encouraging imagination. Role-play activities offer opportunities for students to assume different personalities. There is no limit to the types of topics that can be used to animate small-group discussions: information gathering, personal exchanges, debates, etc. Students can be encouraged to phone one another in the foreign language, or to exchange notes or "letters" with each other or with members of another class. At a more advanced level, teachers may enter into interpersonal exchanges with their students via a regular journal-writing activity. By

inviting guests to the classroom who are native speakers of the second language, teachers allow the students to practice their interpersonal communication skills in an authentic context.

Standard 1.2. Students understand and interpret written and spoken language on a variety of topics.

This Standard focuses on the INTERPRETATIVE COMMUNICATION, that is, on understanding "one-way" messages, such as radio and television broadcasts, films, songs, lectures, and even other people's conversations (listening), as well as printed realia, newspaper articles, magazine features, stories, and books (reading). The key word in this standard is "interpret"; once students move from simply trying to understand a reading or a movie and begin thinking about the message that is being conveyed, they bring their imaginations into play. At the linguistic level, the interpretation of any text, such as a song or a magazine article, requires multiple re-listenings or re-readings, especially if students are asked to support their interpretations with specific examples. This repeated contact with authentic (and accurate) language provides the sort of "comprehensible input" which enables learners to begin to develop a "feel" for the second language, and subconsciously to acquire a sense for its features and idiosyncracies. In order to teach to this Standard, teachers need to provide students with frequent foreign language contacts: videos of candid interviews with second-language speakers in authentic cultural contexts; songs and MTV clips; films and documentaries; short stories and poetry, magazine articles, and informational reading; all sorts of print materials, from comic books and travel brochures to literary works by recognized authors.

Standard 1.3. Students present information, concepts and ideas to an audience of listeners or readers on a variety of topics.

This Standard focuses on the PRESENTATIONAL COMMUNICATION, that is, on the production of "one-way" messages where the listener or reader is at a distance (or perhaps even unknown to the student). In the second-language classroom, communication activities of this type might include oral presentations, skits, as well as student videos (speaking), and may range from brief compositions and creative works to formal written reports and longer papers (writing). Teachers have traditionally had their students give oral reports and write compositions, but the key phrase in this standard is that there be "an audience of listeners or readers," in the plural. For this standard to be met, students must not only "perform" for the teacher/judge/evaluator, but must effectively convey their message to others, that is, to their classmates. By insisting on effective presentation, teachers encourage students to find imaginative ways of getting their message across to their audiences. For oral presentations, students may incorporate gestures, costumes, posters, and perhaps even musical background. For written presentations, students will explore illustrations, graphic layout, use of color, and so forth.

Goal Two: Gain Knowledge and Understanding of Other Cultures

Goal Two focuses on CULTURAL COMPETENCE, that is, the ability to understand foreign cultures on their own terms, and, by extension, the ability to get along in a foreign country as well as the ability to interact, both at home and abroad, in a culturally appropriate manner with native speakers of the foreign language. This goal also includes humanistic aims, that is, a deeper understanding of the human condition, as it has been expressed in the foreign literature, art, music, and philosophy. The Standards under this goal make reference to three cultural components: perspectives (that is, cultural values and attitudes), practices (that is, patterns of social interaction), and products (that is, language plus all the tangible and intangible creations of that culture: housing, food, social structures, inventions, works of art, etc.). As they engage in activities supporting the cultural goals, students find that they are not just "learning a new language," but are discovering the richness and variety of a new culture, and frequently of several cultures.

Standard 2.1. Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

This Standard focuses on CULTURAL INTERACTION. Students are asked to interpret the behavioral patterns of the foreign culture in terms of its values and attitudes. Moreover, the students are invited to go beyond merely "knowing" about the culture, but to show that they can interact with speakers of that foreign language in a culturally appropriate manner. One way of bringing cultural practices into the classroom is through

video and and multi-media programs where students meet their young counterparts from the foreign culture as they greet one another, go to school, and engage in a variety of daily-life activities. In this way, they learn how cultural values—such as friendship, family, and appreciation of education–are reflected in conversational registers (such as familiar and formal speech styles), gestures, social etiquette, and the various activities that are part of one's life at home, at school, at work, at play. Role-play dialogues encourage students to use the new language across a broad spectrum of cultural situations.

Standard 2.2. Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

This Standard focuses on CULTURAL APPRECIATION. Students are asked to interpret the outward manifestations of the society they are studying, and to see its contributions to world civilization in the light of cultural values and attitudes. It is impossible to separate the cultural component from the language component. Cultural photo essays, films, slides, and even Internet pages can bring the contemporary second culture into the classroom. The students' perspectives should also be further expanded to encompass the music, art, and literature of the second culture, all presented in their historical context.

Goal Three: Connect with Other Disciplines and Acquire Information

Goal Three encourages students to use their communication skills (developed under Goal One) and their cultural understanding (developed under Goal Two) as a way of BROADENING KNOWLEDGE. This goal recognizes that "knowledge is power" and that people who can use a second language to acquire information will be better equipped to function in the world of the 21st century. The interdisciplinary activities subsumed under this goal help students identify and use information available in the foreign language. In addition to getting information from human resources, students learn to consult print resources (encyclopedias, books, magazines, newspapers), as well as other media (radio, television, film, CD-ROM, Internet).

In the imaginative classroom, students are not only learning a language, they are learning about the world. As they strengthen their language skills, they discover increased opportunities to broaden their horizons. As they progress in proficiency, they can use their new language to increase their knowledge of world geography, to analyze contemporary social issues, and to explore a broad variety of subjects, such as history, geography, music, art, literature, and science.

Standard 3.1. Students reinforce and further their knowledge of other disciplines through the foreign language.

This Standard focuses on INTERDISCIPLINARY LINKS. Students use the foreign language to learn more about other subject matter areas. This type of activity may take place in the foreign language class or in conjunction with other curriculum areas. The language classroom provides a springboard for the attainment of this standard by introducing students to a wide range of topics which can easily be expanded into cross-disciplinary projects, depending on teacher and student interests. These topics may include:

—Math: money, prices, calculating change
—Social studies, history and geography
—Art, music, film, television
—Biology, science; ecology
—Home economics, food preparation, clothing and fashion
—Health and hygiene: sports and physical education
—Career planning; job interviews

Standard 3.2. Students acquire information and recognize the distinctive viewpoints that are available only through the foreign language and its cultures.

This Standard focuses on ACQUIRING KNOWLEDGE. Students use their foreign language communication skills to access new information and new cultural perspectives. By doing so, they broaden their horizons: they possess a new window on the world. Imaginative teaching facilitates the attainment of this standard by introducing students to a broad spectrum of cultural topics (see also Standard 4.2, below), thereby laying the foundation for further exploration. In addition, students have the opportunity to access new

information from contemporary second-language sources as they learn, for example, how to read a TV guide, to order from a menu, to understand rental ads, to use the hotel guide. They can also discover how to use the Internet to access current information from countries around the world where the second language is spoken.

Goal Four: Develop Insight into the Nature of Language and Culture

Goal Four, like Goal Three, builds on the linguistic and cultural competence developed in Goals One and Two. However, whereas Goal Three focuses on the acquisition of information from foreign language sources, Goal Four invites REFLECTION ABOUT LANGUAGE AND CULTURE. As students learn more about how the foreign language works, and how other cultures function, they will, by comparison, gain insights into American English and American culture. One of the aims of this goal is that monolingual American students develop a more open mind, and cease to make naive (or "Ugly American") assumptions about other languages and cultures based solely upon their knowledge of English. From a more positive perspective, it is hoped that these linguistic and cultural reflections will help students appreciate the differences and unique features of the many ethnic groups they may encounter both in the United States and around the world.

By inviting students to reflect on language and culture, the imaginative teacher is fostering critical thinking skills and the art of reflection. Linguistic observations and cultural comparisons are most effective when based on authentic texts and realia, that is the magazines, newspapers, films, TV programs, commercials, songs and movies that were once relegated to the day before a vacation.

Standard 4.1. Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.

This Standard encourages students to engage in LANGUAGE COMPARISONS. It is, in fact, suggested that they explicitly explore areas such as grammar, syntax, cognates, borrowed words, and idiomatic expressions, as well as the sound and writing systems. Through pronunciation activities, students recognize differences between the sound systems of English and the language they are studying. By comparing English and the foreign language, students will develop a better understanding of how language itself works.

Teachers can present English/foreign language equivalents so that students can engage in precisely the types of language comparisons which this Standard is designed to promote. In this way, depending on the language under study, students are introduced to gender and agreement, and to verbal concepts such as tense and mood. They learn that English and the foreign language use different constructions to perform similar communicative functions, such as making requests or asking for directions.

Standard 4.2. Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

This Standard encourages students to engage in CULTURAL COMPARISONS. As students expand their study of a foreign language, they will, as part of Goal Two, discover perspectives, practices and products of the foreign cultures that are similar to and different from those of their own culture. Here, in this standard, they are asked to think about and analyze these features, so as to better understand the concept of culture in general. The misunderstandings that can arise because of cross-cultural differences can be humorously evoked through skits or stories. Here, imagination can help students generate a wide variety of comic sketches. Students can be invited to discover how the new culture and American culture compare by watching movies, documentaries and videos filmed in the second language. One very interesting activity is to have students compare a foreign language film with its American remake (such as *Trois Hommes et un Couffin* and *Three Men and a Baby*).

Goal Five: Participate in Multilingual Communities at Home and Around the World

Goal Five looks beyond the classroom and focuses on the PRACTICAL APPLICATIONS of what has been learned in the second-language curriculum. In the past, language teachers have often claimed that language study prepares students to communicate with people of other cultures, be it through interpersonal exchanges or through the arts, such as literature, drama, music, and film. Goal Five challenges teachers to make this claim a reality within the K-12 framework. If elementary and secondary school students experience the

joy and satisfaction of using a second language in authentic contexts, they will be more likely to continue exploring and making contacts beyond their native language and culture once they have left school.

As stated in the Standards for Foreign Language Education, Goal Five reflects the fact that American citizens are becoming increasingly aware that competence in another language can expand their employment opportunities, enable them to engage in a variety of community service projects, and open the door to rewarding leisure activities including travel abroad and a greater appreciation of the artistic creation of other cultures. Through participation in the imagination-guided classroom activities, students can come to see that the foreign language gives them access to an expanded world, and to discover that this contact with multi-ethnic world cultures can enrich their lives.

Standard 5.1. Students use the language both within and beyond the school setting.

Whereas Goal One focuses on the acquisition of communication skills, this Standard goes one step farther and asks students to use their foreign language proficiency for COMMUNICATION IN REAL-LIFE CONTEXTS: in the school, in the community, in the work place, and, indeed, in the world. It also builds on Goal Two, because effective communication between speakers of two languages requires not only linguistic but cultural competence. Types of classroom activities that will help students meet this Standard include career exploration, discussions with peers who speak the language, taking opinion polls, exchanging letters or e-mail with penpals in other countries, and using the language to entertain others, either in written form (e.g., writing stories or poems, creating a foreign language newsletter) or in spoken form (e.g., singing, acting in plays, performing original skits or monologs).

Standard 5.2. Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.

This Standard focuses on using one's knowledge of a second language and culture for LEISURE TIME ENRICHMENT. The study of a foreign language will have been beneficial in the K-12 curriculum to the extent that students continue their interest in the subject beyond the classroom. The imagination-guided classroom contributes to the attainment of this Standard by making the learning of language an enjoyable experience. For example, teachers make an effort to select reading materials which are of interest to the students and, more importantly, which are linguistically accessible. Students especially enjoy reading short stories where there is an emphasis on humor, an unexpected ending, or a curious twist. Most importantly, they like readings that are presented "for fun," with no lengthy "apparatus". When students enjoy what they are reading, they may be tempted to continue their foreign language experience outside of the classroom. To meet this Standard more fully, teachers must take their students beyond the classroom and introduce them to movies, television, theater, art, and music, both classical and contemporary music. They can encourage their students to travel to foreign countries (either through exchanges or with their families), to engage in traditional sports (such as petanque or karate), and to use the Internet to explore foreign language resources as well as chat groups and up-to-date news and weather bulletins.

Learning Scenarios

A final feature of the *Standards for Foreign Language Learning* document is the inclusion of over thirty Learning Scenarios which show how teachers in schools across the country have incorporated these standards into their foreign language classes. The creative interweaving of language study, cultural awareness, communication strategies, and cross-disciplinary activities points the way toward the foreign language curriculum of the future in which imagination and critical thinking will play important roles.

Sample Learning Scenario: Literature-Based Project

Targeted Standards

1.1 Interpersonal Communication
1.2 Interpretive Communication
1.3 Presentation Communication

2.2 Products of Culture
3.1 Making Connections
3.2 Acquiring Information
4.1 Language Comparisons
5.2 Lifelong Learning

The students in a third-year French class at Boston College are reading Joseph Kessel's World War II story *L'Evasion*, in which a young prisoner helps a Resistance fighter escape from a concentration camp near Limoges, France. In conjunction with the reading, they learn about the Nazi invasion of France, studying photographs of the Maginot Line, tracing military movements on a map of France, and viewing the exodus scenes from the film *Les Jeux Interdits (Forbidden Games)*. To become more familiar with the Vichy Government, the German occupation and the French Resistance, they view relevant scenes from the 1947 James Cagney movie *13 rue Madeleine*. They also listen to recordings of DeGaulle speaking by radio from London in 1940, and hear Paul Eluard reading his Resistance poem *Liberte*. Having earlier completed a short unit on French cinema, the students, in small groups, determine how they would film the opening scenes of the story: casting, camera angles, sound effects, lighting script. As they continue reading *L'Evasion*, the students are encouraged to enter into the personalities of the protagonists, Legrain and Gerbier, and write journal entries narrating the events described in one or several of the short "chapters" of the story. (Note: In preparation for these compositions, students reread selected portions of the story, focussing on Kessel's usage of tenses. Grammar review is derived from the text, and practice in past narration is incorporated into the writing of the journal entries.) At the end of the story, students reflect on the question of heroism: Is young Legrain a hero, and, if so, why? Then, as a final project, the entire class meets at the French House to view and discuss Louis Malle's World War II film *Au revoir, les Enfants*.

Reflection (on Targeted Standards)

1.1 Students work in groups to brainstorm their film ideas.
1.2 Students read a short story, view films, and listen to audio recordings.
1.3 Students write original compositions.
2.2 Students read literary works and view films produced by the culture under study.
3.1 Students further their knowledge of France and the World War II period.
3.2 Students develop a new understanding of DeGaulle and his impact on the French people by listening to his radio broadcasts.
4.1 Students compare how French and English use verb tenses in past.
5.2 Students learn to enjoy French literature and French films.

This scenario illustrates how a literary work can provide a bridge to other curriculum areas, especially history and geography. Students were also introduced to films, and were encouraged to think in cinematographic terms. Through their writing activities, students began to understand how an author's point of view influences the way a story is told. In the linguistic areas, students expanded their vocabulary and strengthened their command of the French language by working with authentic materials. Because this multi-faceted approach speaks to varied interests of students enrolled in a third-year course, this learning scenario can help foster a deeper appreciation of francophone culture and the French language.

Who Am I in English? Developing a Language Ego

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by Jean Zukowski/Faust

I had no idea what I was doing when I started learning languages; I had no idea that I was opening myself up to development of other "personalities." However, it was unavoidable. In ninth grade, we started learning Latin. Mr. Quever was really a biology teacher, but he had been an altar boy and therefore had to teach Latin to the ninth and tenth graders in my small-town high school. Now that I am a language teacher myself, I can look back on his methods and analyze the shortcomings of his course, and also the ways that he was way ahead of his time. The high-point of the two years of foreign language offered at Niagara High School in northern Wisconsin was the Roman Banquet. Held near the end of the school term every spring, the banquet was real-life application of Latin.

Patricians and Slaves

The sophomore class, being more experienced in language and certainly much wiser, were the patricians, having earned that right by being slaves as freshmen Latin students. The slaves were compelled to answer the every whim of the patricians who sat around in makeshift bedsheet togas on triclinia [Roman dining facilities] fashioned out of kindergarten chairs and pillows. Surely an experience like this fits in with the communicative competence goals of modern language teaching methods. First-year students (slaves) were safe in the approved silent period of language learning: they had to obey, not talk back. And the entire fourth semester of Latin class was devoted to learning how to request, command, and invent sentences that would achieve the results that teenaged minds could imagine—"Scratch my left foot," "Fan me with the plumed fan (someone's ostrich feathers were attached to a clean lawn rake to produce the kind of fan we saw in movies)," "Bring me cool water to drink from yon fountain." The necessary vocabulary, as dictated by the patricians, formed parts of the lessons of the first-year class. Of course, many of my classmates missed the point of the whole exercise. I'm not sure that I was cognizant of the whole purpose. Nonetheless, Mr. Quever knew what he was doing. And years later, as a teacher educator, I understood. Naturally, none of us became fluent, and we probably didn't really form true language egos in Latin either. However, from my days as a Roman slave, I distinctly remember some unusual personality shifts in some of the sophomores. They were hard task masters.

Herr Doktor Siefert's Yellow Submarine

At the University of Wisconsin, I started each morning of my Freshman year at 7:45, in Herr Siefert's German class. Audio-lingual methodology was at its peak: we repeated and repeated, learning behaviorally and semiconsciously in the sleepy state of the college student in northern climes. It was different in Herr Doktor Hefner's section. There, in the afternoon, eight hand-picked freshmen studied with the esteemed head of the department. He liked to work with a promising group of new students every year. Departing significantly from Twaddell's recommended methodology, Herr Hefner encouraged the expressions of our young personalities in German. He taught us to be users of German, not parrots. Our personalities in German developed as our language did. Then I joined the Peace Corps, and my life-long love for the Turkish language began.

For Every Language, Another Soul

In today's world, many people learn languages in the classroom setting. The profession of language teaching has become widespread. For the teacher in an intensive language institute, the idea of fostering a new personality is strange, perhaps even abhorrent. For the student, earning a new personality with the learning of a new language may seem an unusual goal. Most of us as language learners are just trying to get into a mind set of the target language, so much so that we do not realize how deeply the experience is affecting us. Larry Selinker's concept of Interlanguage, a total language ability affected by the learning of another lan-

guage, shows how the new language affects the first language. In my case, the appreciation of having a soul in each of my languages was something that I realized both naturally and as an accident.

Awareness of this concept started about 25 years ago. At the time I was a teacher at the American College for Girls (now a part of Robert College), then an English-language high school and junior college in Istanbul. I had been living in Turkey for about six years, and my favorite pastime was studying the Turkish language. I loved the consistency and predictability of the language, I loved the music of its vowel and consonantal harmonies, I loved the images possible within the language. Most of all, I loved to play with the language. I gloried in the fact that I could speak a second language—though actually it was my third language. I loved to speak Turkish. You would love it too, if you were a student of languages. Why? Because when you learn a rule in Turkish, you know that it has no exceptions and that you will always follow it. Even if you follow that rule as no one else ever has, you will be understood. I know it to be true because I learned rules, I used rules, I played, and I was understood.

One day my friend Hediye and I were having a conversation about a student, and we were speaking in Turkish. I learned a lot of Turkish from Hediye because she was my neighbor, and her sister—who was frequently there—did not speak English. Suddenly, Hediye said, "Let's change to English." I was shocked by her sudden language shift. "Neden dolayı?" I asked, using one of the three ways I knew to ask why—the why that asked for the connection between the cause of the thought and the result.

She said, "Because I like you better in English."

When I had recovered from the effect of her statement—well, sort of recovered, since it still hurts—I spent a considerable time listening to myself in Turkish, trying to decide what it was that formed the personality that Hediye felt I had in her language. I analyzed inside where I learn language, listened for the things that I said that made people angry or made them laugh, studied my attempts at jokes, and took to heart Hediye's analysis of my Turkish persona. I also considered the Turkish Hediye and her English-speaking counter-self. In Turkish Hediye was well-educated and *terbiyeli* ("well-mannered"). In English she said "hell," "shit," and "damned" a lot. In Turkish, Hediye used words like a poet; she used metaphor, her language was full of dynamism and spirit. But Hediye became just another angry young woman in English. I liked Hediye better in Turkish. But was I imitating the (Turkish) Hediye that I understood better—in English?

In March of 1996, Hediye and I met again in Chicago, where I had gone for the TESOL convention. We talked about the concept of language ego and separate personalities in different languages. She began by identifying some of the traits that I had in Turkish that I didn't have in English. "In Turkish," she said, "You whine when you bargain, just like a Turkish woman. It seemed funny coming from an American. It made me uncomfortable." And then she laughed. "That's probably why you were so successful in the market. You amused the merchants, made them forget their profits, and made a killing." She added that the mistakes I made in speaking her native language didn't bother her as much as my successes with it. When my translated thoughts were particularly poignant, especially expressive, she said she felt that she should have thought to use those images—forgetting, of course, that I was merely translating imperfectly my native English idioms. I noted that Hediye's English persona had, over the years, developed as distinctly professional. She left Turkey for graduate school in the United States even before I left Istanbul, and, therefore, has lived in an English environment ever since.

Subversive English

The concept of language personas gives one cause for pause. Elliot Judd (1987) and Mary Ashworth (1990) suggested that teaching English could be considered a subversive act, for the language of terrorism is English, and one human being cannot terrorize another unless that second person understands the first. This internationalization of English may be cause for concern. What is our responsibility as teachers? It is also the reason for the spread of English, is it not? If one person can call out to the world, the world will understand and respond, and then an Auschwitz or a Kampuchea cannot happen.

At the time, upon considering the world role of English and terrorism and war, I had the idea of deliberately developing a language persona. At its beginnings, the thoughts that I now share with you were not fully

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formed, as you might expect. There was a concept, but it was undergoing expansion. H. D. Brown explains, "Your self identity is inextricably bound up with your language, for it is in the communicative process—the process of sending out messages and having them 'bounced' back that such identities are confirmed, shaped, and reshaped" (1994, pp. 62-63).

Early Mention of the Language Ego

The concept of one's native language ego, defined originally by Guiora (1981), has been around for a number of years, as a term-since 1972, in fact. Our identities are tied up with the languages we speak. If we lose a native accent, we lose a part of our identity. One is reminded of the story of an American woman who married a Frenchman and went with him to live in France. This was a sure motivation to continue her study of French and to work on her accent. Finally, her French had become so good that she was mistaken for a Frenchwoman—and was considered just a little bit gauche. There was an undefinable but undeniable something that wasn't quite right about her French, i.e., her French identity. It would have served her well to have maintained just a small part of her American identity in her French and to have taken American-French accent lessons (such as the lessons that Maurice Chevalier is rumored to have taken to preserve his "Frenchness").

The problem of maintaining one's true self as one develops a new ego in English is a matter for teachers in language programs to consider, remember, and allow. The concept of a language ego is formed from many perspectives, such as how one is perceived, how one is limited, how one feels about oneself in the new language (Ehrman, 1993). Learning a language is earning another soul. Paraphrased, language learning can be schizophrenogenic.

What could a well-thought-out curriculum of language elements for a language persona result in? We know that thoughtful words are well received—that is, we even use the word *thoughtful* to mean "kind." Carefully considered words are those words that we take time to select, words that then are said to be "considerate." From "think" to "thoughtful" and from "consider" to "considerate," it's as if we recognize that there is a language value placed on taking time to make one's word selection. If in language teaching we are concerned with creating an English language personality, might we not be able to include some of the elements (such as careful word selection for thoughtful and considerate results) that were left out in the original model?

Consciously Developing a Language Ego Could Be Beneficial

The deliberate development of a language ego could result in the development of many important communication abilities. In this field, much of the impetus comes from personal reports. Perhaps in these reports there is a germ for research. For example, the interruption of the development of a language ego seems to result in an impaired persona. Mary Ann Christison tells me that she found out about her Spanish language personality in a surprising way. She was in Peru where she and a native speaker of Spanish were preparing themselves for a radio interview on a professional program, when her colleague asked if she might give Mary Ann some feedback. Mary Ann said "yes," and the colleague proceeded to tell Mary Ann that she came across like a little girl when she spoke Spanish. The language ego of a woman who had learned Spanish as a child and then gone back to use it years later—to use it as a professional and no longer as a child—had not developed to adulthood in Spanish. And the adult professional woman was not aware of it.

My student Ricardo returned from mid-semester break somewhat troubled. When I asked what was bothering him, he said that he felt that he was losing his Spanish. It was difficult, he reported, to talk to his parents in Spanish, and he feared losing touch with his roots. As we talked, it became obvious that Ricardo wanted to share some of the wonderful things he was learning at the university with his family. Although he wasn't losing his native Spanish, he was learning in English and was able to discuss in English concepts that he lacked vocabulary for in Spanish. His Spanish wasn't growing as his English was.

Informal Queries on the Second Language Ego

I have queried many other people on this topic of language ego and language personality, first of all to determine whether others perceive the existence of such a thing. And there have been some wonderful stories.

One woman, Laurie, an Anglo who was reared in Mexico and Nicaragua, is fluent in Spanish and English. Laurie says that her Spanish is more developed, that she can handle more of life's curves in Spanish, but her English is more cultured. In Spanish, she replied, "I'm earthy, like the life I led there, completely irreverent, loud, aggressive, and maybe even bawdy. In English I'm a college graduate." I asked which Laurie she like better, and she said the Spanish one, but that ego doesn't fly here, in an English environment.

Aaron Berman, the totally bilingual Spanish-English publisher from Alta Book Center, told me about a man, Gustavo, who is a native speaker of Spanish but who uses English in business. Gus always conducts business in English—even when he is dealing with Spanish-speaking businessmen. Like Aaron and his business partner Simon, Gus conducts all of his business dealings in English. Even if Aaron or Simon speaks to Gustavo in Spanish, Gus answers in his accented English. Gus, it seems, cannot do business in Spanish!

Another professional colleague Cathy told me of a similar situation, a person who could not code-switch, but who could persona-switch, from one language personality to another. A language learner reported, "I never got to the point of a Portuguese personality. I was just a translated American. I had no real personality in Brazil."

Another learner, Fife McDuff, an American who had lived most of his life in Brazil, told me: "I am Brazilian in Portuguese—wild, untamed, happy, alive, laughing, and ignorant of life's troubles. In English I'm, I'm, I'm...boring..." He isn't a boring person in any language, but his self-perception tells us a great deal about the existence of two language egos. Because I know this person also speaks Spanish, I asked him whether he has the same persona in Portuguese and Spanish. He said "no." In Spanish, "I'm very respectful. To a fault." I asked him why. He said, "I need to listen more in Spanish than I do in English or Portuguese. So I am respectful of the language facility that other speakers have. I listen more." His very aura became more subdued as he spoke about speaking Spanish.

Specializing in language development is nothing new. Home language and school language are common phenomena in many settings; furthermore, in some settings languages specialize along other lines. My friend Esther Eisenhower in a phone interview told me about language personalities in her multilingual family. She, the mother in the family, speaks French as her native language and English as a learned language and the language of much of her education. Her husband, the father in the family, grew up in a bilingual family. He speaks English natively, and German as a home language. English is not only their common language, but also the language of wider communication where the family lives. Therefore, the language of conversation is English; the language of discipline is German. And when the children (now grown) want something from their mother, they use French. As Esther says, there was a time when at the hearing of the first French pronoun, she just reached for her purse.

I invite all readers to consider what actually helped them as language learners. I asked a colleague, Adele Barker, a professor of Russian at the University of Arizona, to answer this question for me. She said, "Consistency, totality of language and culture. When I'm there, where they speak the language, when I'm surrounded....then I'm like a sponge—I just soak it all up. I make breakthroughs in my language development only when I am there." She continued, "Writing helps, writing with a dictionary, to keep up my language, because then I can be deliberate. I can try things out."

I asked Adele what she was like in Russian, who she was, and she answered, "I'm a clone of Russian values with an alternative opinion. I have very definite ideas, but I like to talk about the same things Russians like to talk about. Within an hour of first meeting a new person, I know, we both know, exactly where the other stands on the issue of the existence of God. But we probably don't know much about the other person's family or education or home. I could discuss God fluently in Russian before I could buy a bread roll at the bakery."

This colleague said that developing areas of expertise was a great help for her in becoming fluent. Topic by topic, she added to her conversational arsenal. She added, "It is easier to get to know a lot of people a little than to get to know one person well. You can learn about the 'getting to know you' level of language and try it out, practice it, with lots of people. For an hour in anybody's house, I can be totally fluent in Russian."

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The "Concept" Curriculum: A New Concept

In a language program, it is good to cultivate sets of words, topics, a repertoire. The beginning of an ego might be programmed to follow certain phases. Perhaps at the beginning, we should teach less surface stuff and more concepts around a concept—that is, we could teach a "concept curriculum." In fact, I would like to suggest that perhaps the next step in language development might well be such a concept curriculum. The concepts of linguistic competence and communicative competence have served the profession for about a decade now, and developments in the communicative curriculum, or curricula arranged for maximum input of language for nonlinear learners are slowing down. What is next on the horizon? At the CESL Roundtable in February, 1994, Marianne Celce-Murcia suggested an improved model for communicative competence. What I heard and have expanded upon from her talk, among other things, is this idea that development should be focused, coherent and individual. The focus should be on developing areas of language proficiency and comfort. It is good to cultivate sets of topics: we should think about developing a "concept curriculum," perhaps.

According to this notion, for every language learner, there's a big gap between (1) what Jim Cummins (1981) calls the basic interpersonal communication skill level to (2) the cognitive academic language proficiency level. But a person, even a child, can and probably ought to proceed gradually, by developing topics of many kinds—sort of like safe conversation topic islands in the vast sea of language. As the islands (veritable volcanoes if the metaphor will hold) accrete with new word-lava and idea-ash, there is less and less ocean between the islands, until one day, the whole language comes together as a grand (land) mass of proficiency.

What Do You Talk About in Turkish?

In my first oral Turkish test given by the Foreign Service Institute, the interviewers started out by asking me about movies. They thought that young people, like the young person I was, loved movies. But I was a dolt on movies: I never went to movies—neither in English nor in Turkish. Then they asked me what I like to do; I said I enjoyed cooking, but alas, that didn't work as a topic of Turkish conversation either, because I never talked with anyone in Turkish about cooking—I just cooked. Then they asked me what I talked about in Turkish. A light bulb was switched on! I understood what was happening. They were asking for specific topics. At that point, we began to have a lively discussion, first about rugs, copperware, sewing materials, and illuminated manuscripts. From there it spread to museums, history, heroes, antiques, and plumbing terms. I knew a lot of Turkish, but some of the topic areas were stimulated by interest (like history) and others by need (I had to fix the plumbing in my living quarters or that of some other Peace Corps Volunteer's at least once a week; I knew the names of most of the toilet tank parts).

Getting back to the ideas of my Russian-speaking colleague, who said that to start with, "It's like you have to figure out the predictable topics of the first hour of conversation, and get set in your own head what you are going to say—how you fit into the potential conversations." Not too far from communicative approach role-plays I thought. Perhaps one ought to add to this curriculum of conversation topics a hefty dose of maneuvering techniques such as coping strategies, ways to steer a conversation to a safe (i.e., familiar) topic. Perhaps a contrastive analysis of topics is in order.

I asked this colleague what she thought of increasing her fluency. She interpreted my question as how to learn vocabulary in a foreign language. Perhaps the two questions are the same. Her answer, and the answer of many other language learners, boiled down to the idea that the second language learner has to develop a cultural personality or identity.

Expansive in Spanish

I thought it wise to consult a true polyglot—someone for whom there were no pauses to search for words, someone who had well-developed and individual personalities in each language. I talked to Paul, who was born in Flagstaff; his mother is Catalan, his father Basque and Mexican. Paul speaks English, Spanish, Portuguese, and French all extremely well, as well as a native. Spanish, he says, is his best language, and he speaks it in a deep, resonant voice. He speaks with confidence, with openness. He says that the Spanish he speaks sounds fluid and beautiful to his ear—and indeed it is mellifluous. He says that swearing in Spanish is so much more

satisfying—that phrases like "I shit on God's head," when he's really upset about something, have a greater internal impact on him; they are somehow more satisfying. The songs and poetry touch his soul instead of tickling his ears. He is a proud speaker of Spanish, knowing he speaks no *pocho* ("broken") or Chicano Spanish, but pure Castilian. He likes to go to Spain; his self-esteem is high there. He likes his Spanish self.

Philosophical in French

In French Paul says, "I definitely feel more philosophical and intelligent. Why, I don't know. I associate the language with the loveliness of the food. Also, I feel confident, because if you're an American and you go to Paris and if you don't speak French well, they treat you like dirt."

He unconsciously added one odd note. When I asked him to speak in French describing the room so that I could observe his French mannerisms, I noticed that he keeps one eyebrow cocked while he speaks—perhaps buying into the arrogance that so many perceive as part of Parisian French.

Polite in Portuguese

Paul's Portuguese brings out yet another persona. He lived in Rio de Janeiro for several years. While there, he was an executive, the vice president of a company—with a driver, a cook, a maid, a secretary, and a "gofer," a personal assistant who "went for" things Paul needed. His Portuguese was the language of a successful businessman. About it he says, "Kindness seems to pervade this language; it sounds like baby talk with soft syllabic phrases. Maybe because the Brazilians are so tiny, and I associate language and size. I feel big but relaxed when I speak Portuguese. You can't be gruff in Portuguese — it's totally impossible. The phonics for harshness simply don't exist."

Inhibited in English

Paul in English is somewhat inhibited, compared to Spanish. "I studied a lot of Shakespeare," he says. "to try to get rid of a heavily Hispanic accent." Paul is a singer, and he says that English is very difficult to sing. His voice teacher told him that his English voice is an octave higher than his Spanish voice. He thinks it may have something to do with his relatively low self-esteem in English. He has no discernible Spanish accent in English. Paul also has some Central European and Far Eastern language experience. In Poland, he made no attempt to go beyond being understood. He did not attempt the grammar (which is formidable, I can add from personal experience). In Japan, however, he was a bull in a china shop: no grammar, no syntax, just nouns and verbs, and no intonation. An automaton, but he felt big and important there.

It seems that the circumstances in which one learns a language have a great deal to do with the persona that is developed along with the language. For the language learner and the language teacher in an intensive language program, the message is clear: the situation must be supportive of the appropriate kind of language ego development. Following are some tips for developing a language ego for a new language.

Tips for Developing a Positive Ego in Language Class

1. **Figure out what is appropriate as a topic of communication in the language and develop it with ready ideas, opinions, examples, set phrases, and predictable reactions.** For example, my Russian-speaking colleague said that in Russian, one discusses economic situations of oneself and others. This discussion is necessary to determine the relative importance of each individual, as status within a group is based on economic status in society. In Turkish, one goes through the family and health first and wealth next. In English one may assess the clothes, the fingernails, the shoes, the jewels, and the like but one never asks questions about them.
2. **Learn some expressions used by people whom you like, expressions that avoid profanity as four-letter words sound even worse with an accent.** Create a large repertoire of transitional phrases and coping strategies (e.g., pass-the-buck phrases such as "I don't know; why don't you ask Joe?" "Why don't you tell us what you think about . . . ?" and "Perhaps you can explain it better than I can.").
3. **Determine what personality traits you want to develop or want your students to develop and work from there.**

4. **Consider the importance of conflict recognition and resolution.** How can you teach these principles of peace education?
5. **Consider the language aspects of politeness and caring.** Model them, teach them, use them, encourage their use.
6. **Consider the advantages of the good listener and develop good listening strategies.** Teach paraphrase as an active listening technique and a language learning strategy.
7. **Consider the materials you use in your classrooms:** Are the topics positive, are the messages of the texts forward-thinking and egalitarian? Is there a place in the curriculum for teaching tolerance and challenging beliefs in subtle non-confrontational ways?
8. **Consider the role of respect in your classroom.** Consider the importance of modeling respectful behavior toward everyone and every idea. Play the role of devil's advocate in discussion so that your students never know exactly what you as a teacher really think and yet they all know that there is more than one side to a question.
9. **Teach the concept of relative importance, the principle of relativity.** Everything exists in a state relative to someone or something else's state. And comparison of states is malignant: There is little if anything to gain by making comparison of a better/worse kind.
10. **Teach fairness in all ways:** Being fair to the environment is as important as is listening to both sides of a question, giving equal time, stopping arguments and trying to reach a consensus.
11. **Teach the idea of a continuum, that the polar aspects of language are just labels for ends of *continua*.** Between good and bad, there is a lot of ordinary. Between hot and cold, there is a lot of cool and lukewarm. Between two people, there is plenty of room for acquaintance, friendship, antagonism, and love. In every situation there is more than one possible outcome. And communication is the key that opens it all up.

To a large extent, we have an opportunity to integrate and develop the kind of traits we might admire in others. In other words, we can choose who we want to become or want to help another person become. As teachers, we should start thinking now about what we can do to aid in this almost magical process of bringing new egos into the world.

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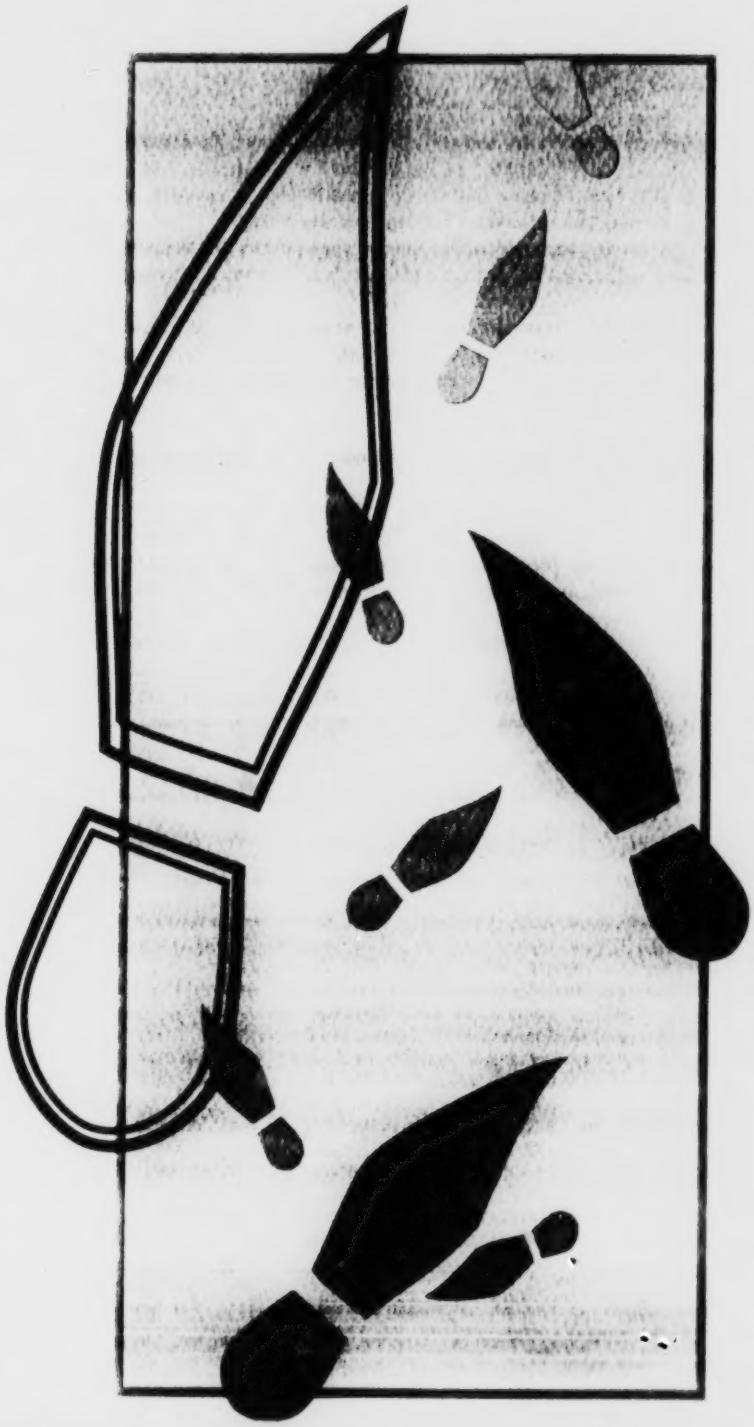

Steps to Dance in the Adult EFL Classroom

by David M. Bell

David M. Bell has taught ESL EFL in the United States, Italy and Great Britain. He is currently Associate Professor of Applied Linguistics at Nagoya University of Commerce and Business Administration in Japan. In addition to exploring the pedagogical uses of dance and the wider applications of kinesthetic learning, his main research interests are pragmatics and teacher education.

One day, Amaterasu, the goddess of light, retired to a cave in anger, thus plunging the world into darkness. In order to lure her out, another goddess mounted an overturned tub, bared her body and danced vigorously while the other gods sang and beat time. Intrigued by the laughter and shouting, Amaterasu came out and joined them, thus ending her self-imposed exile and bringing light back to the world. The gods, having discovered the pleasure of performing and watching dance, passed their accomplishment on to man.

Japanese Myth

Can such a power have a similar enlightening effect in the language classroom? Although this gift from the gods is pervasive in everyday life, we tend to think that it has little pedagogical significance. But the imaginative use of dance can provide solutions for seemingly intractable pedagogical problems and provide new dimensions for language learning both in and out of the classroom. The ideas discussed below had their origins in a Japanese EFL context; hence the appropriateness and the inspiration of the legend of Amaterasu and the discovery of the power of dance.

The Wall of Silence

Most new EFL teachers in the Japanese classroom are greeted by the "the wall of silence," a reluctance to speak conditioned by educational and cultural norms against immodesty of the tongue (Clancy, 1987; Wierzbicka, 1994). Prohibitions against verbal immodesty are captured in the Japanese proverb "The nail that sticks up gets hammered down." Naturally, for the teacher schooled in the communicative approach, student reluctance to speak is a major challenge.

One way of confronting this challenge is to meet the students half-way, what Anderson (1992) calls "blending." Blending requires the teacher to discover the circumstances in which students are comfortable talking and then begin to turn those circumstances into communicative language practice. So, for example, knowing that students will happily read scripted dialogues to each other allows the use of various drama techniques which exploit mood and gesture, etc. My own particular approach to reconciling a communicative approach with the students' reluctance to communicate begins by exploiting their liking for choral drills.

Choral Drills and the Communicative Approach

It is somewhat paradoxical that the individually silent student can be so forthcoming when asked to participate in a choral drill. Yet, in the choral drill, it is the silent who may be considered "the nail that sticks up." But drilling and the communicative approach are not easy bedfellows. Of course, choral drilling still remains a technique in the communicative classroom, but one that is used sparingly to give students functional control of a new language item. The communicative approach could never countenance the prominence of the drill in the Audio Lingual Method, where it was considered the key technique for instilling good language habits. And even though attempts have been made to develop communicative drills, these have tended to be more semi-controlled pair-work activities rather than choral (Walz, 1989).

However, a place can be found for choral drilling in the communicative approach if we begin to take a broader of view of the nature of communication and the uses to which language can be put. Several writers have described language in terms of functions, of which communication is just one. For Jakobson (1987), the poetic function of language is distinguished by the way in which words are selected and combined according

to different axes, what he called the "projection principle." So in the slogan, "I like Ike," *like* has been selected from the vertical or paradigmatic axis by virtue of its ability to combine with *I* and *Ike* to form a phonetic patterning on the syntagmatic or horizontal axis. Clearly, as this example suggests any utterance may be characterized by more than one function. The communicative function of the slogan is to express approval of President Eisenhower, while the poetic function serves to make that slogan memorable.

First language acquisition is, of course, replete with examples of the poetic function in the form of rhymes, songs and chants. And this delight in the poetic function carries over to our adult lives as we spontaneously sing a few lines of a song, mimic an advertising jingle, or break out into a sports chant. And, of course, we litter our everyday conversations with puns, exaggerated intonations and funny voices, etc. The success of Carolyn Graham's (1978) infectious jazz chants is essentially due to their appeal to our poetic and rhythmic sensibilities.

Dance is Communication

But jazz chants can also be said to be communicative in ways not immediately understood by the notion of communication. Watching a Graham demonstration is watching performance art and any teacher who similarly performs in the classroom a song, a drawing, a story, or a mime, etc., will be aware of the heightened level of engagement on the part of the student. Is this communication? Well, it certainly feels like it, especially if we can get our students to actively participate in the performance. If you have ever been to a dance class, you will know that learning a dance can be an exhausting process of watching a demonstration, listening to instructions, trying it out yourself, getting feedback, reflecting on the experience, seeking clarification and then demonstrating that you have understood and so on. As Widdowson (1984) and other writers have argued, the aim of the communicative process is to negotiate meaning by working towards a satisfactory convergence of worlds among interlocutors so that understanding can be achieved. And of course understanding can be demonstrated by actions as well as words.

The Importance of Body Movement in the Language Classroom

But research in cognitive style and non-verbal communication points to more substantive reasons why dance should be part of a language class. Gardner (1993) makes two suggestions. First, that we are possessed of multiple intelligences–verbal/linguistic, logical/mathematic, visual/spatial, body/kinesthetic, musical, interpersonal, and intrapersonal (metacognitive), many of which are overlooked by traditional educational practice. He also suggests that these intelligences may constitute preferred personalized learning styles. Asher's Total Physical Response, is one attempt to exploit the powerful connections in memory created by combining language and actions (Asher, 1977). Furthermore, an increasing number of studies underline the importance of the body and movement in language. For example, Kendon (1980) has documented the synchronization of gesture and speech, Bolinger (1986) has highlighted the connection between body movement and intonation, and Acton (1984) has argued that breakthroughs in teaching pronunciation can be made through teaching the accompanying gesture/body movement. (See Pennycook [1985] and Kellerman [1992] for a review of the research on kinesics, and other paralinguistic features, and its application to second language teaching.) Acton (1994) concludes that "various seemingly language 'problems' may be better addressed if we train the body first, or at least simultaneously with mind and voice" (50).

Seven Reasons to Dance

1. **Dance in the language classroom provides engaging ways in which students can gain functional control of language** by emphasizing phonological chunks, sentence stress and intonation, conversational rhythm, gesture and body movement, and other paralinguistic features.
2. **Dance and gesture can combine to provide powerful kinesthetic connections for vocabulary development.**
3. **Dance can be used as a force to unify the community of the classroom,** to enact and visualize language learning objectives, and by so doing lower affective factors in the classroom.
4. **Dance has a power to transform our notions of classroom space.** When you begin to make use of

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the open spaces of the classroom, you discover both that there is a lot of unused working space in a classroom and that large classes are much less formidable and remote than they appear when arranged in rows behind desks.

5. **Dance helps expose language learners to the culture which underlies the target language.** The dances I have used in class draw on a wide range of rhythmic sources: children's skipping or jump rope songs and rhymes, hand-clapping, sports chants, cheer-leading, together with blues, jazz, gospel, rock and roll, rap, etc.

Bell uses dance to transform classroom space

6. **Dance may allow students to get in touch with those rhythmic resources which played a part in the acquisition of their first language** and make these available for the kinesthetic learning of their second language.

7. **Dance liberates language learners from the silence and stillness which pervades many language classrooms,** thereby helping to prepare the body (and the mind) for the more cognitive demands of language learning.

The Dances

Here are just a few dances which will serve as examples of what can be done when drills are choreographed with dance steps.

1. Can you/Could you? Did you/Don't you?

Dance often functions as a means of supplication to the gods and as a means of motivation and visualization. Hunting dances and war dances enact beforehand the results the dancers wish to achieve. The New Zealand All Blacks rugby team begin each game with a Maori war dance and chant, which are intended to bolster morale and strike fear into their opponents. Why not begin the lesson with a dance that helps students visualize their goals of fluency and unites them as a community of language learners? At the same time students can gain functional control of the auxiliary plus subject combination in question forms in English.

Introduce each item separately. With your left fist clenched, punch the air and shout [kínyə]. Repeat with the right fist punching the air. Now raise both fists and repeat three times: [kínyə], [kínyə], [kínyə]. The clenched fist punching the air gives the chant the feel of a "primitive" battle cry and emphasizes the modal/auxiliary plus subject construction as a phonological chunk. At first, students will not be aware that the sound they are yelling is "can you" but they will eventually cotton on. Then introduce the other forms in exactly the same way. Now get the students up in two lines facing each other. One line goes forward two steps, shouting [kínyə] with the left fist clenched on the fist step and [kínyə] with the right fist clenched on the second step, and then moves forward more quickly three steps with both fists raised shouting: [kínyə], [kínyə], [kínyə]. The other line then moves forward shouting [dídyə] in exactly the same way. Then the first line goes backward with [kódyə] and then the second line goes back with [dóntyə]. Of course, there are many floor patterns that can be used here. You could also try two concentric circles. The inner circle goes clockwise with [kínyə], [kínyə] (two steps), then three steps: [kínyə], [kínyə], [kínyə]. Similarly, the outer circle goes anti-clockwise with [kódyə]. Early ballet produced geometrical floor patterns that had highly symbolic meanings—three concentric circles symbolized perfect truth and two equilateral triangles within a circle stood for supreme power.

2. Don't you like my jacket? I got it cheap at Macy's.

The earliest forms of dancing may have been simple expressions of pleasure. Children will often dance with delight before they know how to express their feelings in words. Similarly, allowing second language learners to express themselves through their bodies may help lower affective factors in the classroom. This dance originated by taking an exuberant Latin type beat, a conga to be exact, and fitting words to it. Here hand-clapping, hip movement and foot-stamping drive what is essentially a substitution drill. The square floor pattern adds a further layer of group cohesion.

Use this dance after introducing clothes vocabulary. You need to use clothes with two syllables to begin with: "jacket," "trousers," "sweater," etc. Each syllable is given equal stress so that students can clap or

stamp their feet to the beats conga-style. Use the name of a department store appropriate to the country you are teaching in. But make sure it also is two syllables. In Japan, I use the store "Uni," which is intended to be ironic because its clothes are cheap and functional and it is certainly not a store you would want to brag about. Practice the drill first with students in their seats. They can clap or stamp their feet on both syllables of the last word of each line: jacket [dʒækɪt], Macy's [meɪsɪz]. Continue as for a substitution drill. You can use other two syllable words: "sweater" and "trousers," but then you'll have to use single syllable words which need to be turned into two. Practice this with the class first, for example, shoes [u-uz], shirt [ʃ-ɚt], etc.

It is time to get the students up. You can start off by getting them to do it without movement across the floor by stamping their feet on the two beats of "jacket" and "Macy's." Then put them in a circle–the best place to form a circle is usually around the walls of the classroom. They move forward two beats/steps and then stamp, clap or, better still, wiggle their hips on the two beat clothes words and store name. Now choose about five of your better students and arrange them and yourself into either two rows of three or three rows of two. Put yourself in the first row right position. You are going to move in a square formation and end up in the same position you started at. So, "Don't you like my jacket?" corresponds to one side of the box. "Jacket" marks the corner. Clap, stamp or wiggle on "jacket" and then turn ninety degrees and continue with the next side of the box which is "I got it cheap at Macy's." Clap, stamp or wiggle on "Macy's" and then turn and continue with "Don't you like my trousers?" which marks the third side of the box. Turn after "trousers" and do the last side of the box with "I got them cheap at Macy's." You can continue making more boxes with other substitutions. Space permitting, you could build up this formation drill to the class as a whole. It's quite a thrill to get a formation team of students to chant and dance in unison and finish together where they started.

3. ***Excuse me.***
Can you tell me where the bank is?
Excuse me.
Turn left. Turn right.

Not only single utterances but whole conversational exchanges may serve as material for dance drills. Here dance may serve to illuminate the rhythmic coordination between auditory and visual expression. In normal conversation, "Excuse me" is uttered with a forward movement of the body and it may also be true that the direction to "Turn left–Turn right" is accompanied by head movement and imperceptible eye movements in the respective directions. The exaggerated movements of dance can help highlight these kinesic features, especially if we accept the claim that Western dance mirrors Western non-verbal communication. Western dance techniques are based mainly on footwork and floor patterns whereas Eastern forms rely more on delicate movements of the upper part of the body, especially the hands, neck and head. Therefore, dance drills may be especially useful for language learners from "low" kinesic cultures, the silent and still Japanese student, for example.

This dance drill would ideally accompany a dialogue-build on directions. In this sense, the dance drill is a schematic form of a fuller, more natural conversation. Practice the first two lines with students in their seats. Drill the two syllable reduced form of "excuse me" [skʏuz mi]. Make it equal stress and pause between each utterance. "Can you tell me where the bank is?" also has equal stress on the last two syllables which also have the most prominent sentence stress. Start with "Can you" [kənjə] and drill it as a phonological chunk as in dance drill 1 and then build up to the full phrase. Get students to clap or snap their fingers on the final two beats of "bank is."

Now get students up in a circle. First practice "Excuse me" [skʏuz mi] (two beats). This is done as kind of shuffle with the weight moving from the left foot to the right foot on each syllable. Now practice "Can you tell me where the bank is?" (four beats). In contrast, this phrase has much more forward movement finishing with foot-stamping/hand-clapping on the last two beats "bank is." Now combine "Excuse me" and "Can you tell me where the bank is?" Do each line four times. So the first line is a slow shuffling beat, while the second is more of a strut. The last line is also quite boisterous. Have students raise their arms above their heads, turning them to the left and the right as they chant "Turn left–Turn right" (two beats). Now you are ready to put the whole thing together. Remember to repeat each phase four times. The whole thing now becomes an endless loop.

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4. Salt, vinegar, mustard, pepper

This is a traditional British skipping or jump rope chant. American readers might be more familiar with *369. The goose drank wine, The monkey chewed tobacco on the streetcar line, The line broke, The monkey got choked, And they all went to heaven in a little rowboat.* (The rhyme appeared in Shirley Ellis's hit song of the sixties "The Name Game.") The rhythm of the chant allows the jumper(s) to synchronize the turning of the rope and jumping, almost without thinking. Work songs and army drill chants have a similar effect of synchronizing repetitive body movement. Ask your students to give you a jump rope song in their own language. The very universality of these songs underlines the importance of repetition, rhythm, movement and play in first language acquisition.

Here, the dance routine is used as a vocabulary learning exercise in which students are invited to choose their own movement to accompany a particular lexical item. Start by getting students to chant "salt, vinegar, mustard, pepper." Note the extra stress on "pepper" to denote the end of the meter. Get students to accentuate the beat by clapping or by snapping their fingers. Now add a movement to each word. You can predetermine the movement or invite students to suggest an appropriate movement or gesture. I like to choose four students to come out front, let them choose a movement in turn and gradually build up the routine. You can then invite the rest of the class up so that there is a group doing the same movement for salt, another for vinegar and so on. The next stage is to divide the class into groups of four and give them new sets of vocabulary items; for example, "knife, pistol, sword, rifle" or "policeman, thief, judge, lawyer," etc. Each group works out a routine by themselves and then demonstrates to the class as a whole. Each group should repeat their chant at least four times to allow the rhythm of the chant to synchronize the movements.

A Wealth of Creativity and Imagination

What these student-choreographed routines reveal is a surprising wealth of creativity and imagination, a resource which, for the most part, is untouched in the language classroom. So, for example, one group turned "policeman, thief, judge, lawyer," into a mimed narrative of arrest, sentencing and appeal. Another group made their movements resemble the shape of the fruit in "orange, apple, cherry, banana." Indeed, most groups showed an awareness of how their individual movement complemented the other movements in the group. For the most part, students conceived of their group as a line with movements which flowed from one student to the next and with clearly defined beginning and ending movements to the routine. Some students, however, formed circles and created a kinetic sculpture effect through their movements. Interestingly, students often made their movement correspond to the phonological contours of their word. Most movements reflected the stress pattern of the word. One student who was doing "thief" made a long arc-like movement of her arms starting low and finishing high corresponding to the acoustic shape of the vowel sound [i]. The variety and the range of movements displayed suggests the kinds of resources available to students when they are given the opportunity to draw on their kinesthetic intelligence as part of a multiple intelligence strategy of language learning.

Conclusion

In modern Japan, the legend of Amaterasu lives on in the form of karaoke. Many of my students spend their evenings singing and dancing in karaoke bars. First, they practice the songs of their favorite singers at home, learning the words and working out movements and dance steps, and then they are ready for the karaoke bar. But there are probably even more students–and teachers too–who are also karaokers in the privacy of their bedrooms and bathrooms. What I have tried to do in this paper, is to tap into some of this energy, this universal delight in playing with words and movement, and use it for language learning. The real measure of the success of dance in the classroom is whether students will take away from the lesson a beat, a chant and a step, and in their own space and time, break out spontaneously into these routines.

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Connecting the Powers of Music to the Learning of Languages

by Sandra Adkins

Rhythm is gonna get 'cha,
Rhythm is gonna get 'cha,
Rhythm is gonna get you,
The rhythm is gonna get you–tonight!
Gloria Estefan

This song exemplifies what music and rhythm can do to grip you. A song can stay stuck in your head all day, and you simply cannot seem to get rid of it. What is it about the power of music that takes hold of your mind and your mood to create an intensely emotional experience? Music can surround you, it can make you feel energetic and motivated. Is there any way to unleash this power in the classroom to energize and motivate students? Can music possibly be used for instructional purposes in a foreign language classroom to assist students in acquiring the plethora of new vocabulary required in a year of language learning?

The Search for the Connection Begins

I began my search for this answer many years ago. In my Spanish-I classes for eighth graders, I had games to reinforce and enhance oral proficiency, activities to provide practice through cooperative learning, and a myriad of physical response sessions to enable students to acquire the vocabulary and grammar concepts expected of them. I kept thinking about music and how younger children memorize songs and fingerplays in nursery school so effortlessly. The songs are "stuck" there, and my eighth graders can still recite them today. It seemed to me that music would coordinate and enliven so much of what I was trying to do. I wandered from display to display at foreign language conferences searching for music to use with my lessons. Textbook publishers occasionally had songs from the culture to accompany their programs, but somehow bullfighting anthems and mariachi music tapes seemed useless to me. How could I teach using those when my students were listening to Van Halen and Bon Jovi? I suspected there must be rock music from the Spanish culture that I could use in class to teach the language. After all, I reasoned, if the songs contained the words I was teaching, the students could sing to learn them, and the learning would be fun too. Teenagers love music, they listen to it constantly!

I began to see more and more music at conferences in the late 1980's. In Minneapolis, I met two teachers presenting a workshop using rock music from the culture, and I bought everything they were selling. These teachers had painstakingly transcribed the lyrics and had worked out some exercises and activities to accompany the songs. If a song contained future tense, for example, they explained how the song could be incorporated into the curriculum. If the song contained adjectives, they had activities for the song to reinforce the verb "to be." I eagerly slid the songs into my lessons wherever I felt they could enhance learning. I attended more workshops with music and became armed with quite a collection of popular music from the Spanish culture. When I played the songs in class, the students quickly joined in on the chorus. The more repetitive the rhythm and words, the quicker it seemed to "stick." The students began to ask for songs, "Can we sing that song again today?" I noticed that they would leave class singing, and I began to hear comments from other teachers regarding the fact that my students were coming to their classes singing. Other teachers began to shut their doors, and my friends at work did not want their classrooms near mine. With a stroke of luck, when my school was remodeled, they put me next to industrial technology. I finally had a home where no one cared how much noise we made!

Sandra Adkins is an eighth grade Spanish teacher at Park View Middle School in Mukwonago, Wisconsin, where she has been on the faculty for twelve years. She is working on a doctorate in Urban Education at the University of Wisconsin Milwaukee. Language acquisition is her curricular area of interest, and she intends to study the relationship between music and language learning for her dissertation.

Enter a Composer-Materials Writer

Though it would seem that I had now accomplished my goal of incorporating music in my curriculum, the songs I had were fun, but they did not contain much first-year material. They were alive with colorful idioms, subjunctive tenses and various other complicated structures that one would never find in a first-year book. In Indianapolis I met a presenter, Ronald J. Anton, who was introducing a new concept in foreign language instruction. He had written a set of ten songs specifically intended to accompany textbook Spanish. His system, called "Contemporary Music Approach," contains original songs he composed and orchestrated himself. The tunes are very catchy and represent the kinds of music to which students listen, tunes with which they are already familiar. The songs include several styles of music: rap, rock, country and blues. The first song is written to highlight present tense verbs in a first year class. The second song contains interrogatives, certainly an important but difficult concept for first year students due to the syntactical differences between English and Spanish questions. Other important grammatical concepts presented are the two "to be" verbs in Spanish and verb forms used with infinitives. The remainder of his songs quickly surpass the material I teach in a first year class, but I decided four of the ten songs could be utilized. Anton had also created listening comprehension, speaking and writing activities to be used with the songs.

Traditional Spanish props are required to truly get into the spirit

Singing the songs and memorizing them is only part of his program. After memorization and presentation in a group or language lab, he directs students to write their own original lyrics. In his article in *Hispania*, Anton explains his Contemporary Music Approach and describes his research and rationale. As the teacher systematically builds a program based on music, the students can learn and remember basic fundamentals of Spanish grammar. Music is an effective memory aid, and since it is something students enjoy anyway, it helps them relax and become more receptive to language learning. Anton further points out that music combines the creative, non-verbal and emotional processes carried out by the right hemisphere of the brain with the specific verbal and logic-based learning carried out by the left hemisphere. When students write their own lyrics to his tunes, he feels that they are reviewing and integrating what they have learned in Spanish: vocabulary, verb tenses and idiomatic expressions (1990).

I was intrigued by Anton's Contemporary Music Approach, and I bought his set of tapes. As soon as I tried them in class, I knew that music was going to become a key part of my curriculum. I was determined to create music that would correspond to what I was teaching in my first year course. Anton is a musician; I am not. I just love to sing. About this time, two events occurred which melodiously transported me down a new path. First, I became aware of the fact that students were listening to hit songs from the 60's, 70's and 80's, and second, Karaoke machines became available in stores. Equipped with my Karaoke machine and assorted Beatles' songs, I was ready for my first attempt at song-writing–or to be more exact, "lyric writing" since we were not creating melodies. I was teaching the verb "ir", "to go" in Spanish, and I wrote a song in Spanish to the tune of "She Loves You" (1966). In the song, we sing about all the things we are going to do such as: go to the bank, take out some money, have a big party, invite our friends, play Spanish songs and dance, and it's going to be "padrísimo" (way cool)! The reaction to the song was incredible. I had students eagerly volunteering to come to the front of the room and lead the class in song using the microphone. They were not content to sing it once; we had to sing it several times to allow all who wanted a turn in leading to get one. I soon had to purchase another microphone. I was astonished and thrilled. One day in the local grocery store, a parent approached me and asked if I could please teach the students a new song because they were getting tired of having to listen to the same song repeatedly in the car on the way to soccer! Since that time, I have encountered other comments from students and parents which have reinforced my original "gut-feeling" that music is a powerful pedagogical tool in second language instruction.

A More Serious Inquiry

This brief history of my application of music to language learning has led me to research the literature to answer several questions:

1. *Is learning truly enhanced by incorporating music?*
2. *What is the relationship between music and memory?*
3. *Will test scores reflect better memorization of material when a song is used as a vehicle for language learning?*
4. *Will the syntactical structures contained in the lyrics to a song be transferred to students' everyday use of the new language?*
5. *Does music have the power to motivate students and create a positive and relaxing environment in the classroom?*

In his book *Human Brain and Human Learning*, Leslie Hart has summarized the inner workings of the brain to explain how learning happens. The key cell of the brain is the neuron. In essence, neurons are switches. Thinking and learning can be thought of as the throwing a great numbers of switches to one position or another. The number of neurons could be as high as 30 billion, but no one knows for sure. The main point is that the number of neurons we are dealing with is staggeringly large. The possible pathways between these networking neurons could soar up into the trillions. In the great majority of people, the left hemisphere of the cerebrum is concerned with language and the right hemisphere concerns itself with recognizing visual and rhythmical patterns. But this does not mean the division is complete. The main connection between the two halves is a bridge called the "corpus callosum," which consists of 200 million or more nerve fibers. They carry information both ways. Therefore the brain acts as an elaborate system of interconnected parts and operates by simultaneously going down many paths.

Questioning the Very Basis of Education and Its Relation to Thinking

The principle of linear processing is essentially that one limited unit of thought follows another unit in a logical, more-or-less one-dimensional relationship. The implications of this principle for education is that the student's attention should be guided from one focus to the next focus which is closely related to it. According to contemporary research on the brain, the whole miraculous procedure bears no relationship to linear processing. Therefore, to expect students to react in the way the educational bureacracy often expects them to is often counter-productive—it actually inhibits learning.

These important findings have led to suggestions that the left side of the brain is logical and sequential because it is so involved with language—but language is so full of irrational twists and turns that it is anything but logical. Hart (1983) pointed out that listening to speech is no more sequential than listening to music. The two sides of the cerebrum probably work very much the same way but have different "assignments." Our goal in education should be to employ the rich connections the brain is capable of making.

Don G. Campbell is an author who has studied the musical brain and who is the director of the Institute for Music, Health and Education in Boulder, Colorado. He states that music has a way of connecting the two hemispheres by utilizing the left for language and the right for distinguishing musical intonations through consistent integration via the corpus callosum. Though one cannot totally separate the functions of the two lobes, we do know that the more connections that can be made in the brain, the more integrated that experience is within memory (1992).

Each Teacher Can Integrate Music According to His or Her Comfort Level

I am sometimes asked how music should become a key part of the curriculum and what the program should be. I feel there are so many ways to use music that each teacher would have to create his or her own program depending on their level of comfort with regard to music. For me, the program is a compilation of several approaches. I write songs that showcase the grammar and syntax in the lyrics, or songs that are about grammar. I also try to set my drills and oral practice sessions to rhythm using a choral approach to practice. I

never force students to sing or dance in front of others, but I never have a lack of volunteers. I have found that students usually take my ideas and build on them on their own. Armed with a dictionary, they create their own learning.

Trying Anton's Way

As a result of my research, I decided to try Anton's suggestion of directing students to write their own lyrics to melodies that they knew. I had previously felt that they did not know enough Spanish to write anything, but I was wrong! We were learning how to tell time in Spanish, and we used a song by Barbara MacArthur from her set of Spanish songs in *Sing, Dance, Laugh and Eat Tacos 3* (1993). The song is to the tune of "Frere Jacques," and it has three verses. I gave the students a list of verbs, showed them how to change the verb endings to express first person singular and plural, and instructed them to write a new verse to the song telling what time it is and what they are doing. Each group created a verse within 10-12 minutes with scant assistance from me. Each group sang their verse in front of the class, and we videotaped their verses the next day. They role-played the content of their verse and even brought props for the taping to augment their song. A few groups deviated somewhat from the tune I had chosen: they created a song from a different tune. One group of boys asked if they could do a rap song. They met together after football practice that night, set up their keyboards and guitars, wrote an original song, recorded it, and brought it to class the next day to play for us! They were highly motivated to go to all that work. They were proud of their accomplishment as they played their creation for the class—all for no grade! Most important, they were using Spanish.

Unusual creativity and motivation was also seen in another group's effort as they decided to use the melody of Beatles' song "Hard Day's Night." They wrote the chorus, and I finished the song at home. The song takes place at three o'clock in the afternoon after the bell has rung; they are happily out of school and are planning a game of football. The next day, the class learned their song which we practiced and videotaped. Their desire to construct their own learning literally bowled me over! Music is indeed a powerful avenue of instruction.

Musical Intelligence and Howard Gardner

Howard Gardner, in his book *Multiple Intelligences*, suggests that in classrooms of the future, teachers must realize that not all people have the same interests and abilities, and not all of us learn in the same way. Lessons need to be planned in a manner that utilizes the different intelligences we possess. In order to assess what kids know, teachers need to become "assessment specialists" and to devise ways of assessment that utilize activities that are contextualized and meaningful to students. Gardner also advises engaging children with materials from the child's own environment. This measure of assessment is more "intelligence-fair" because it looks directly at the intelligence in operation instead of through a linguistic or logical-mathematical lens (1993). The verses that my students created, and their subsequent enthusiasm to share them, exhibited a way for me to assess their understanding of time-telling without a worksheet. The music represented what Gardner calls a "hook" that is used to exploit students' interests, capabilities, and confidence in one domain of knowledge as a means to facilitate growth in other domains.

Several authors have taken Gardner's Theory of Multiple Intelligence and have written books to assist educators with incorporating theory into practice. David Lazear, in his book *Seven Ways of Knowing*, has created a handbook for teachers who want to plan teaching strategies utilizing Gardner's work. He states that learning is most successful when we consider the possible plurality of intelligence and that the intelligences work in combination with each other. The brain makes connections within certain contexts to what is known and has been experienced, with what is new and is being introduced in the classroom. Lazear singles out musical intelligence as a way to awaken and stimulate memory and learning. Music is a subject to be studied and appreciated as a separate skill, but music can also be used as a means for acquiring other knowledge. He reviews the Lazanov technique known as "Suggestopedia." Certain types of classical music are played while students learn vocabulary and pronunciation in a foreign language.

Music Unlocks Doors to Other Content

This "super-learning" strategy has been shown to dramatically increase the neural activity in the right hemisphere of the brain. In a relaxed "alpha" state of awareness, the mind is able to absorb and assimilate information much more readily and quickly than in the more normal "beta" state. The primary factors that influence and moderate brainwave patterns are sound, especially music, and vibrational patterns, especially rhythm or beats. Millions of neurons can be activated in a single musical experience. It is through the activation of these neural connections that learning takes place. The more neurons that can be connected, the greater the learning potential (1991). These authors have both advocated the use of music as a classroom tool to unlock the doors to other content. Music is a way to use a multi-sensory approach to learning that can enable students to absorb content with a relaxing and creative vehicle as a catalyst.

Children's Games and Bach: Partners in the Great Dance of Learning

We have already mentioned Campbell, another interesting author who has studied the effects of music and learning. He has written in his book *Introduction to the Musical Brain* that music is not only seen as art and entertainment, but as an essential manner of sensorial patterning that increases long-range memory, reading skills, and physical development. He states that the more connections that can be made in the brain, the more integrated that experience is within memory. By understanding the nervous system and the parts of the brain, existing methods of experiencing music can be enhanced through the use of music to increase memory and perception in other fields of study. Music has an uncanny manner of activating neurons for purposes of relaxing muscle tension, changing pulse, and producing long-range memories which are directly related to the number of neurons activated in the experience. These connections can now be measured by injecting the brain with radioactive chemicals that are detected when the brain cells are active. The stimulation of more neurons produces greater memory. The different parts of the brain and the nervous system filter and process information in different ways that are relevant to the musical mind and overall memory. These different ways provide us with some clues which can assist us in our teaching processes. His goal is to provide teachers and other interested professionals with the tools to bring about sensory integration within the two hemispheres of the brain. He calls his exercises kinesthetic, image-making, and gimmicks for amusement. The implication is that skills in other areas improve through the use of the integrated arts which lead to improvement in the overall education of a child. He ends one chapter with a particularly appropriate quote for me, "Children's games and Bach need not be strangers, but partners in the great dance of learning" (1992). The exercises and teaching suggestions outlined in his book highlight music and the arts as part of an integrated system for holistic education.

A Link between Music and Spatial Reasoning

After reading Campbell's book, I felt that I had discovered a surefire method of saving my colleagues, the music teachers, from the tax-slashing chopping block! I inquired as to whether they were aware of all this wonderful music research going on that could undeniably prove the pedagogical value of their bands and choirs. They informed me of even more intriguing research from the University of California at Irvine. A research psychologist, Frances Rauscher, has been studying the effects of music on the brain. In conjunction with two neurobiologists, Gordon Shaw and Xiaodan Leng, she has demonstrated a connection between music and spatial reasoning. By studying neural firing patterns through a computer-generated model of the brain, they discovered a link between music and the type of reasoning they were mapping–spatial reasoning. Studying music relies on the same neural firing patterns as spatial reasoning, and the biologists needed a psychologist to conduct some behavioral research with children to see whether studying music could enhance spatial reasoning. They worked with pre-schoolers, providing them with keyboard lessons, daily singing lessons, and supervised practice periods. They tested their spatial reasoning skills at various intervals along the way and found 46% increased accuracy in those skills.

Dr. Rauscher feels that music training will translate to better mathematical skills as these children grow,

particularly in geometry. Besides mathematics, spatial reasoning is also heavily relied upon in the fields of architecture, engineering, navigation, and any other field that requires an understanding of how things go together in space and time. She also intends to study singing independently from the keyboard lessons and to study older children to examine the effect of their music program on mathematical ability. Rauscher recommends engaging children in music study at early ages to involve kids in an activity they already love, making noise, in order to advance their other intellectual capacities (1995). The notion of music being a means for acquiring other knowledge is an exciting possibility. Teachers intuitively know when students are enjoying their learning, and we strive to motivate and interest students with new strategies and techniques that have been shown to enhance and increase learning.

Music Creates a Positive Learning Environment

Brain research and its connection to learning has enjoyed an explosion in recent years. It makes sense to teach students using strategies that parallel brain processing in order to facilitate learning. Educators do not need to become neuroscientists, but a rudimentary understanding of the brain is in order. If students are to be actively involved in their construction of knowledge through multi-sensory experiences, the learning environment will become more positive as they acquire information in the different content areas. Two leading authors in this arena are Renate Nummela Caine and Geoffrey Caine. They have attempted to define new approaches to teaching and learning that take into account how the brain actually functions. They are hoping that by challenging outdated beliefs about learning, teachers can make sense of the link between neuroscience and education. In their book *Making Connections*, they highlight the need to access the millions of rich connections that the brain is capable of making. They advocate a need for helping students acquire "meaningful knowledge"—knowledge that makes sense to the learner. Music is of interest to students and should be included in a discussion of searching for meaningful knowledge. Singing and creating music to purposefully learn content engages students in talking, listening and acting out what they are learning. Caine and Caine specifically mention that using music as a teaching strategy provides complex connections which are part of the students' natural environment. The type of brain-based approaches to teaching described by these authors acknowledge the brain's ability to relate and connect vast amounts of information that is already "in" the learner through identification of underlying relationships and patterns among the sciences, humanities, and arts (1994).

In their companion book *Mindshifts*, with author Sam Crowell, they have discussed music as creating a sense of playfulness and joy in the classroom. Music can bring about a feeling of freedom as students search for and create unique patterns and rhythms. This helps create an atmosphere that encourages emotional well-being within a positive learning environment. Emotional comfort is crucial to prevent "downshifting," a psychophysiological response to perceived threat accompanied by a sense of helplessness. Conditions in the classroom that bring about downshifting are fairly predictable. Downshifting occurs when prespecified "correct" outcomes have already been established by an agent other than the learner. This significantly narrows the options available to students and makes them feel as if they are not in charge of their own learning. The predetermined responses do not allow for connections within the students' personal lives. Learning must be connected to what students already know (1994).

The Rhythm of Discovery and the Orchestration of Lifelong Learning

Connecting new information to students' background knowledge through the use of music appears to be validated in other literature as well. Listening and being "in tune" with the rhythm of discovery toward a goal of orchestrating lifelong learning is a topic explored by Chris Brewer and Don Campbell in their book *Rhythms of Learning*. This collection of activities and exercises accentuates the joyful feeling of comfort that can be obtained through music, movement, and rhythm. They highlight the skill of listening—which is extremely important in second language learning—as a way to connect new information with previously stored data. Attentive listening creates a neurologic patterning that is imprinted within many circuits of the brain. The information consolidates with data obtained through other senses and learned in different ways, increasing the length and breadth of neurological circuitry. The implications and details of these patterns will not be easily forgotten.

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Brain-Based Learning

Changes in the pulse and flow of the lesson also contribute to optimum learning and memory as time is allowed for new input, rehearsal and retrieval which coordinate with the way our brain stores images. The authors suggest rotating and contrasting the presentation of new material with changes in routine during the lesson. The contrast can be a review, a change in voice pattern, learning games, movement activities, art exercises, stories, and music to either stimulate the classroom mood or to relax the intensity of focus. These breaks help create a positive emotional climate in the classroom and help prevent students from drifting into sleepiness or daydreaming modes. Learning is not simply knowing facts: creative activities assist in building confidence within students' personal expression. The authors conclude that music can be used in the classroom to accomplish the following goals: to create a relaxing atmosphere, to establish a positive learning state, to provide a multi-sensory learning experience that improves memory, to increase attention by creating short bursts of energizing excitement, and to add an element of fun (1991).

Sometimes they just have to move!

This short synopsis of some of the available information on brain-based learning points to the importance of creating a positive emotional climate in class and involving students in creative activities with which they are personally connected. Practicing a second language within a functional context will always be more meaningful to students than worksheets and grammar drills and will facilitate acquisition of the new language. Music has been mentioned by all of these authors as a way to improve the classroom climate in order to allow creativity to take place. Music is a thread that can tie together the best techniques in foreign language learning with the new brain-based research.

Musical Motivation: We Seldom Ask the Students Themselves

Teachers often use their intuitive sense in the classroom to develop activities that students enjoy. Since I began using music, I notice that it motivates my students to continue studying Spanish. They request music and constantly inquire as to when we will be singing again. Singing one song is never enough, they ask to sing all the ones they have learned. John M. Green, an English professor at the University of Puerto Rico, states that research reports of what students find enjoyable are frequently based on anecdotal evidence and the reports of teachers who think they know what students enjoy. Almost nobody seems to have actually asked language students to rate the extent to which they enjoy different classroom activities. He found only one study in the ERIC database which focused on the attitudes of students in their teens toward their study of a second language. Effectiveness claims made by proponents of various methods and techniques have provoked a great deal of comment among teachers, but no one seems to have asked students what techniques and procedures they value and perceive to be effective. Green conducted a study to find out whether his students shared his assumptions about which activities were enjoyable and effective. Students were given seventeen descriptions of "things that might happen in a language class" and were asked to rate them on a five-point scale as to the effectiveness and degree of enjoyment for each activity. The questionnaire items were a mix of communicative and non-communicative techniques one would most probably encounter in a foreign language class. As might be expected, students rated communicative activities more enjoyable than noncommunicative. Though he did not form a hypothesis with respect to music, music was one of the communicative activities he asked students to rate. On the "enjoyableness" level, music received the highest rating (1993). This study is by no means an exhaustive study of student attitudes, but music does seem to be an enjoyable activity and can be used in the foreign language classroom to motivate, inspire imagination and creativity, and give the class hour an element of surprise. Music is not generally expected when students walk in for class; mine are always excited when they walk in and see the Karaoke machine out with the microphones all ready to go.

Gertrude Moskowitz and the Notion of the Unexpected

Other instructors sharing ideas in journals have emphasized the idea of the unexpected for motivation and for stimulation of the imagination. Gertrude Moskowitz shared a wonderful "teacher-in-role" strategy in *The Journal of the Imagination in Language Learning*. She suggests coming to class as a character in order to effectively teach and communicate certain aspects of the target language or culture. Fortune tellers to teach future tense, Judge Lance Ito to teach ESL students about the American judicial system, and a teacher-reporter interviewing students about their lives are just a few of the characters she and other teachers have portrayed. Student reactions were positive. They used such adjectives as "stimulating," "exciting," "very educational," and "amusing" to describe the technique (1995-1996). Moskoswitz is certainly an example of one who attempts to capture the imagination of her students to emphasize meaningful communication and to help students remember what is taught by using contextualized approaches. She states in an earlier article for *The Journal of the Imagination in Language Learning*, "When imagination is unleashed, creativity is born; the two go hand in hand." She encourages teachers to recognize the potential of imagination; too much schooling does not. Traditional ways of learning and teaching ignore the imagination, which is why students feel that school is so boring. Moskowitz also touches on another important reason to use imagination and creativity in the classroom–enhancing student memory and subsequent learning (1994).

Music and Memory

Though at times I have felt that singing in class was not "real" education but simply "fun" for students, the books and articles I have studied indicate otherwise. In addition to using all your intelligences, learning in a positive environment and feeling motivated, several authors have highlighted the use of music as a memory aid. Paul Newham, a musical therapist, writes that language learning can be enhanced by looking beneath and beyond the process of language learning in the classroom to see what precedes it in the organization of mental development (1995-96). He has studied the blue-print upon which language is built. Linguistic and verbal activity consist of the phylogenetic spontaneous rhythmical arrangement of sound and silence which constitute the composition of music. The instinctive musical arrangement of spontaneous vocal sounds are evident in babies as they advance from cooing to babbling. The infant learns quickly that his needs are met in consequence to sound making. Healthy babies compose melodic structures of rising and descending pitch using the full vocal range available to them from the moment they are born. Through the use of music in the language classroom, it is possible to bring a cognitively challenging activity to a dimension reminiscent of one of our most primary and primitive pleasures: singing. Newham further states that music allows material to be remembered. Attaching tones and gestures to specific words sets them in a firm and easily retrievable form. He has conducted experiments at his studio in London using both children and adults. They were shown to be significantly more able to remember a series of verbal constructs, ranging from lists of objects to poetic excerpts, when they were taught as simple songs rather than as tuneless phrases (1995-1996). Certainly, there is no learning without memory. A major goal of second language teaching is to enable students to remember what they have learned, and to be able to call upon that material when needed as they begin to produce language.

In order to understand learning, it is necessary to understand how material is transferred from short-term memory, a temporary storing device, to long-term memory, the library in the brain from which facts can be recalled. Colin Rose, in his book *Accelerated Learning*, explains this process in a non-scientific manner which can be easily understood by educators who are not necessarily members of the medical community. The key to storing material in a person's long-term memory is rehearsal. Unless an item is rehearsed, it is lost out of the short-term memory and does not enter the long-term memory. Powerful rehearsal techniques include reading aloud, listing new vocabulary in picture form, actively involving students in organizing and categorizing information, and presenting lessons that are colorful and bizarre. These techniques greatly increase the probability of recall. The reason that music works so well for any type of memory storage is that a song is "chunked" with rhythm and rhyme. "Chunking" material means that the ideas are broken down into memorable segments and when these "chunks" are rhythmical, so much the better. Rhythm and rhyme

are undoubtedly aids to memory. When teenagers learn popular songs, they seem to do so without much effort because the material is "chunked," i.e., the music provides a strong emotional association with the words, the music is enjoyable, and they are motivated to learn the song (1985).

Conclusion

The necessary factors for learning and memory, in all the reading I have done, can be contained in a song. Setting the new language within a familiar context forms strong associations, creates motivation on the part of the learner, and aids in memory storage. I feel strongly now that the use of music and singing in my classroom satisfies many of the tenets of brain-based learning techniques and accelerated learning techniques as well. If rehearsal is the key to learning and memory, my students are learning! Their requests for music, their composition of tunes for production in class, and their pure enjoyment of the music we use in class is evidence that learning is, in fact, taking place. No longer do I need to fear that our noise is chaos. Our noise is involvement, sometimes messy and unorganized, but if the end product is students speaking Spanish, I have indeed accomplished my goal.

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Children's Literature in Adult EFL Classes: Learning through Response

by Carl Tomlinson and Rhoda McGraw

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The course description posted at class registration read:

THE CHILDREN OF WAR

In this course, we will explore young people 's interpretations of their experience of war. As the basis of our reflection, we will use texts created for and about young people around the world. Each session will include listening practice in the language laboratory, as well as reading and writing activities and discussion.

This course was the result of a two-year-long, trans-Atlantic collaboration between an EFL teacher in France and a children' s literature specialist in Illinois. It was designed as one of a number of 20-hour, 10-week courses in which learners study an interesting subject in English. We hoped to find out whether children's and young adult literature, carefully selected for quality and topic-relatedness, could be used successfully as learning materials in a university level EFL course. Would highly educated adults accept reading material that was obviously meant for children and young adults? Would they find it interesting and, therefore, read more in class and at home and respond enthusiastically to these stories in classroom activities?

Review of Related Literature

In designing this course, the authors drew upon the tenets of whole language and content-based instruction. The principles of the whole language approach and its applicability to second language teaching, as presented by Edelsky (1993), Enright & McCloskey (1988), Gursky (1991), and Rigg (1991) assert the need for real language activities that are relevant to learners' interests and lives (meaning-centered curriculum), as well as respect for learners' intellect, culture, work, and choices (student-centered instruction). We believed that the universally compelling topic of war, when presented from the unusual perspective of children, would be manifestly interesting. In selecting thought-provoking stories of the highest literary quality and from many international sources to share with learners, we endeavored to be respectful of their intellect and cultures.

Content-based instruction and its connections to second language teaching have been treated by Brinton, Snow, & Wesche (1989), Crandall (1993), Mohan (1986; 1990), Snow (1991), and Stoller & Grabe (1995), among others. The basic principles applied in "The Children of War" include organizing instruction around themes selected to appeal to learners' interests; providing rich and diverse materials from a variety of sources, including everything that learners produce; focusing on content rather than on language; providing information about the language as needed; allowing self-choice within a range determined by the instructor; and integrating all literacy skills through classroom activities. A hallmark of the English program where the course was offered is that no firm distinction is made between language courses on the one hand, and theme or content courses on the other. While all courses in the program are intended to help learners improve their English, students' goals in these courses vary from learning details of the language to studying something new or interesting in the world.

The benefits of extensive free reading to overall language proficiency have been investigated by Elley (1991), Hafiz & Tudor (1989), and Krashen (1993). These studies showed free reading alone to be as effective as other forms of instruction, or even more effective. In "The Children of War" course, an extensive, topic-specific library and reading time were provided. Reports of research studies in which children's literature has been used in adult ESL classes are few, although a number of articles provide a rationale for the practice. For instance, Khodabakhshi and Lagos (1993) advocate reading aloud works of children's literature in

college ESL classes as a way to improve learners' reading and listening skills. Advocates of this practice point to these materials' *interest* for learners as their primary advantage.

The concept of interest and its effect on learner motivation was central to our investigation. Researchers providing insights into the nature of interest include Keller (1983) and Crookes & Schmidt (1991), who review the psychological foundations of motivation as it relates to second language learning, and Csikszentmihalyi (1991), who analyzes interest in terms of enjoyment and describes it as intrinsically rewarding. Anderson, Shirey, Wilson, & Fielding (1987) show the remarkably positive effect of "interestingness" of reading material on the reading comprehension of younger learners. We hypothesized that the compelling nature of the stories to be used as materials in this course would generate enough interest in learners to overcome any initial prejudices they might have against reading literature meant for children.

The Students, The Course, and a Typical Class Session

The course, "The Children of War," was taught in a highly selective type of French engineering school called a *Grande Ecole*. Students at this school, though academically advanced, often view their years at the *Grande Ecole* as a break before entering the world of work, and sometimes feel indifferent about many of their courses, and negative, or at least ambivalent, about language instruction in general and the English language in particular. Motivation of these students is a real challenge to instructors.

The seven classes that took the course were adult, mixed-level groups of 12-14 participants. The course was divided into 10 weekly, two-hour sessions. In each session, both learners and instructor were responsible for providing material. Outside class, in preparation for a session, different learners did different things. Some read texts of their own choosing pertinent to the course theme and wrote short response papers. Most chose from the materials selected by the authors and made available to the class. In class, learners listened to 5-20 minutes of taped excerpts from selected works of children's literature, and did activities related to the listening. These included writing transcripts of the tape; repeating after the tape; and recording their own reading of the literary selection or their own stories or ideas. The learners also presented the papers that they had prepared at home, and read silently during a "library" period (Howells & McGraw, 1990).

After listening to the taped excerpts, learners were engaged in activities intended to facilitate group communication. These activities were done in small groups or with the whole class and typically ran for half an hour. Learners retold stories, asked each other questions, commented on quotations from the listening text, or told each other their reactions to what they had heard. They often were given a few minutes to prepare their comments or questions in written form. Learners usually divided into small groups to talk about the papers they had written at home. One activity that proved particularly effective in ensuring that learners listened to one another was to have them write questions about one or more of the papers as they listened, and then to interview the authors in turn after the presentations.

Central to this course was the collection of children's and young adult literature related to the course theme. The topic of children and war was chosen because of its inherent issues, its relevance to the contemporary world, and the abundance of high quality children's and young adult books from many countries available in English on this topic. In all, some forty works of excellent contemporary and classic children's and young adult literature set in Europe, Asia, the Middle East, Africa, Central America, and North America were made available to students. (See Appendix for a complete list of library materials.) During the half-hour "library" time, learners read any text they chose from the collection of reading materials supplied by the instructor. They read as many different texts as they wished, either in whole or in part. While learners were encouraged to take these texts home, they were not required to do so.

Throughout each session, information about the English language was provided as needed. Dictionaries and grammar books were available for consultation at any time. The instructor answered questions about problems as they arose, and noted mistakes to discuss during a 5-10 minute segment of the 2-hour session.

One of the ten sessions was devoted to two formal debates that served as culminating activities for the unit. After several weeks of preparation, learners debated topics that they themselves had proposed and selected. A sampling of the proposed debate topics is given here:

Violence in films is bad for children
War is inevitable
Pilots who drop bombs during a war should feel remorseful
History has not taught us how to avoid war
Violence and war are ways to resolve conflicts
Myths or ideals of heroism are closely linked to war
We must have strong armies if we want peace
Capitalism causes war and poverty
Violence on television must be censored
The French nuclear tests must go on
Children should be taught about war in school

All activities and materials were designed and selected to focus on content rather than language, to enable learners to develop and present their own ideas, to promote their involvement with the material and with each other, and to provide practice in reading, writing, listening, and speaking (Howells & McGraw, 1990).

Findings

Evaluation in this course was holistic, and so the more traditional measures of isolated language skills were not used. Rather, evaluation was based on students' writing, their speaking in class, their participation in classroom activities, and their engagement with the literature. In general, the learners demonstrated a high degree of involvement, and they showed the same gains which they show in other content-based modules in the program. (Preliminary data from pre-post cloze tests even seem to suggest that the gains were greater, but the nature of the program makes it difficult to draw conclusions about a single module.) While some students expressed dissatisfaction about working on such a disturbing theme, their writing and discussion revealed that the experience had pushed them to think hard about the issues raised.

Learner's Writing. Students wrote regularly in responses to the literature they read. Their responses included literary criticism, original stories and poems, letters, plot summaries, and personal statements. The following examples demonstrate the depth of thought and feeling and the range of language elicited through response to such stories as *AK* (Dickinson, 1990), an account of a "boy-soldier" caught up in the civil warfare of his African homeland.

The war, yes, the war
I was a soldier.
The cowardest [cowardliest] and the bravest
We went into the house and we shoot the curtains.
We soiled the drawing room of [with] mud
The kitchen was flooded.
But the water couldn't put on [out] the fear.

Jorge

The following commentary is also in response to *AK*:

These boys are experiencing war and their life is war, so they have no future, they have no idea about a normal life. But, what did [would] happen if, on one day, the war stop? Can they survive without war?

Benoit

In response to the novel, *Grace in the Wilderness: After the Liberation, 1945-1948* (Siegel, 1985), one learner parallels the children's work and several adult works:

Despite its being, generally speaking, a dramatic question, the problem of the Children of War lets appear a few good points in [about] human behavior. As a matter of fact, I would like to speak about fabulous acts which have been enlighted [have happened] in such circumstances. I am reading "Grace in the Wilderness" by Aranka Siegel. Here is a short summary of the first

half. In the aftermath of the liberation of Bergen-Belsen, Piri and her sister, two Hungarian girls, are taken in by the Swedish Red Cross. So, they are welcomed by a lot of Swedish people, who are very nice to them.

Through this example, or other[s] like the wonderful film by Spielberg "The Schindler's List," I would like to underline something we should never forget: even if some people are awfully crazy and dangerous (Hitler, Hess, ...), a lot of persons are often unknown because kindness is always linked to modesty. So, it is easy to have a bad opinion about general human behavior by taking into account only a human monster's cruel acts. It is surprising that the book "Grace in the Wilderness" should have a positive effect on me. If I did not convice [convince] you (but it was not the goal, I understand different points of views), you can also read "La Force du Bien" by Markek Halter because, if I can trust friends of mine would [who] told me about this book, his ideas are near mine. I would like to conclude with this sentence: In life, believing in human nobleness of mind is at the root of motivation.

Hubert

The following original character study reveals the impact of the reading materials on learners:

Everything had changed for him. White became black, but black was still black. When he was still in the hospital, he heard a doctor talking to a well-dressed man: "He must go to your orphan's home!" The feeling of loneliness was so hard for him that he didn't stop crying almost all days. In this orphan's home he realized that he wasn't the only orphan in the world, so this calmed him a little, and day by day he became [began] to fit on [into] his new life. Ten years passed and he seemed to forget what happened, but when he saw some little boys with their mother, his face became dark, and he felt sick. In this home, he was educated and after[wards] he had a job in a factory. He was married. All his friends were there to congratulate him, but his happiness wasn't great, especially when he saw his wife kissing her mother.

Khalid

The following letter to the French President was in response to two picture books, *Hiroshima No Pika* (Maruki, 1980), a Japanese family's experience of living through the atomic blast in Hiroshima, and *The Bomb and the General* (Eco & Carmi, 1989), an allegory about the politics of war.

Mr. Chirac,

This is not a provocative letter, as you must have received a lot, but an interrogative one. Indeed, I would like to ask you about a few points dealing with the French nuclear tests, with all due deference to the President of my country. You can't be reproached the facts by a simple citizen like me, but this simple citizen suffers from the very tactlessness of his president.

Hubert

Learners' Speaking in Class. When speaking activities led to spontaneous exchanges among the students, there was often a surprising amount of emotional involvement, sometimes based on the learners' own life experiences. For example, in one group there was a person born in Palestine who had never heard of the Holocaust, along with a German student who was struggling to understand it. The two learners first began talking in response to a nonfiction account of the holocaust, *Smoke and Ashes* (Rogasky, 1988), and their encounter ultimately led to a formal class debate about how and when children should be taught about war in school. Interestingly, one group refused to continue the course after three lessons as a result of having a series of intense discussions. The participants said that they felt that such a degree of intensity was inappropriate for a classroom language-learning activity.

Learners' Participation in Classroom Activities. Throughout the process of organizing the formal debates, the learners gave evidence of their involvement with the materials and with each other. Most of their ideas for debate topics grew out of other activities, both written and spoken. In the debates, the learners' responses to the literature led them into some areas of reflection that could not easily have been imposed, such as "Capitalism causes war and poverty." Such topics created great excitement and interest when they came

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from the students. In conclusion to the debate on "History has not taught us how to avoid war," one student eloquently stated that history has indeed taught us how to avoid war, but we have been bad students. There was one slight problem with the debates: some of the students became so involved in their speeches that they became angry when the timekeepers called time.

Learners' Engagement with the Materials. Although most classes responded favorably to the materials in the course, some found the subject depressing. When learners were unhappy with the materials, it was almost always the ideas or content that bothered them, not the fact that the books were intended for younger people. As mentioned above, one group demanded that the instructor change the content of the course after three lessons. So much for the widely held notion that all children's books are "cute." All other classes and the majority of learners in them, on the other hand, experienced, through the course, a newfound appreciation for the quality, complexity, and depth of children's and young adult books, as the following responses indicate:

> *The use of such documents [children's books] was interesting for 3 reasons. The first one is that [children]'s] material is quite easy to understand. Indeed, in the different stories that we studied there were no understanding difficulties, what [which] allowed us to speak clearly about the problems raised in the stories. Another point is that children documents are often pleasants. First of all, these are short stories which allow rapid reading and study. Also, books for children are illustrated with pictures, which makes the reading easier and nicer. Finally, the subjects are original ones like in the "Bomb and the General" or in "Faithful Elephants." Then, the third advantage in using children's materials was that it was close to the subject of the course. It could have been possible to deal with "Children of war" using only grown-up documents, but it would have been more boring. The fact that the way children live wars was presented by children themselves or through documents for children is a good point. For example, thanks to them, we have been able to deal with the important problem of what can be shown to children about violence and war.*
>
> David

> *More often than not, the students [in this class] have not much time for reading English books, and could be easily discouraged in trying to read too complicated books. That's why I think that the litterature for young adults is really efficient because it enables us to read books very quickly and to improve easily our level in english. In the texts that we studied, there was often a main idea linked to a message that the author wanted to give to the children. On the one hand, this main idea was a good starting-point for our debates. On the other hand, we sometimes didn't succeed in going beyond this idea and having more elaborated thoughts.*
>
> Jerome

> *It seems very difficult to be joyous and full of life when you listen to the story of a poor child trying to get through a terrible war. And I must admit I usually speak of the misery of the world with half a heart. Nevertheless is the support [materials] of this course (pieces of children's litcrature) very interesting. First it is a way to stop and look back at a part of our past. Until now, I knew this type of literature only as a child, which is not surprising. It is a way to compare our remembrance and memory with our feelings of [as] adults. We can think about what children are seeking for and what adults are proposing as response; not always to tell nice stories.*
>
> *Indeed a story written for children has its own interest (I mean read by an adult, not only by a child). By definition, it cannot be chaotic nor obscure: the child would fall asleep after the first sentence, or at least get bored after the first one. Such a story is necessarily deeply careful and considered. The narrator must be clear and precise. The narrator must have thought about it, have found the right words. Nothing can be casual. The words which are used have been chosen in conscience. You cannot hide yourself behind a story for children.*
>
> *That's why it is very interesting to see how a subject or an event is treated in such a story. Because you can see very easily what the author wanted the child to understand and to remember. And this is considerable. What we want our children to remember is often the most fundamental*

certainties of our societies. All is education in the life of a child, even when he goes to bed. To be able to reach these certainties of a time is very precius if you want to know this time. In the same idea, school books [textbooks] can be very interesting. If there is a try [attempt] of manipulation, it appears immediately in children litterature or in a school book.

But school books don't have a quality that have most of the stories in children's litterature. They are nice (when not speaking of dirty wars) and well-told. The illustrations are often beautiful. They always look like innocent, almost frivolous, while most of the time they are not. That 's why they are so fascinating.

Patrick

Several aspects of the learners' behavior further demonstrated their engagement with the materials. The "library" was quite active during the course, with much lending and recommending among learners, as well as between learners and their instructor. During the months following their experience with the course, some former participants mentioned it in their work for other modules, showing that their frame of reference in thinking about global issues had expanded to include children. One learner even appeared, a few m[illegible] finishing "Children of War," with a dog-eared copy of *The Diary of Anne Frank* (Frank, 1952) which he [illegible] offering to replace because he had worn it out. After explaining that he had become fascinated with this [illegible] and was eager to know more, he left with *Smoke and Ashes* (Rogasky, 1988), *Beyond the Diary* [illegible] (Rol & Verhoeven, 1993), and a new copy of the diary itself.

Discussion

Through this project, we hoped to find whether children's and young adult literature, carefully selected for quality and topic-relatedness, could be used successfully as learning material in a university level EFL course. Would highly educated adults find this material interesting and, therefore, read more in class and at home and respond enthusiastically to these stories in classroom activities? Based on the learners' written and verbal comments in response to this literature, as well as on their nonverbal behaviors that indicated a high level of engagement with the reading material, we believe that this material can be used successfully with adult EFL learners. Essential to this success are the availability of a wide range of excellent works of literature, free choice of the materials to be read, and regular opportunities to read and respond to the literature.

Anyone interested in using children's and young adult books as they were used in this project must be prepared to confront initial prejudices that learners might have against reading literature meant for children. Our experience was that, almost despite themselves, learners were intrigued by these books, coming back to them again and again, requesting to take them home to read and reread, and buying copies of the entire book where only excerpts were provided. These behaviors applied even to learners who stated in writing that children's literature was not for them.

This project also served to confirm to the authors the great value of collaboration across fields. In investigating research relevant to our project, we noted, on the one hand, the fundamental similarity of pedagogy across fields and, on the other, the lack of recognition by researchers in one field of related work existing in other fields. We began with a shared belief in the whole language approach to teaching and the power of good literature to capture learners' interest. As a result of our collaboration, we read across fields to discover even deeper connections and shared pedagogical beliefs. Each field has much to offer the other.

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Appendix

Library Materials for "The Children of War"

War in Asia

Year of Impossible Good-bye's, Sook Nyul Choi. Houghton Mifflin, 1991.
In the Eye of War, Margaret and Raymond Chang. McElderry, 1990.
Journey to Topaz, Yoshiko Uchida. Creative Arts, 1971.
Hiroshima No Pika, Toshi Maruki. Lothrop, 1980.
Faithful Elephants, Yukio Tsuchiya. Illustrated by Ted Lewin. Houghton Mifflin, 1988.
House of Sixty Fathers, Meindert Dejong. Harper & Row, 1956.
In the Tunnels, William Sleator. In Marion Dane Bauer, ed. *Am I Blue?* HarperCollins, 1994.
The Clay Marble, Minfong Ho. Farrar Straus Giroux, 1991.

War in Eastern Europe

Zlata's Diary: A Child's Life in Sarajevo. Zlata Filipovic. Viking, 1994.

War in the Middle East

Golden Windows Dreams of Fire, 1950, Adele Geras. HarperCollins, 1993.
Sami and the Time of Troubles, Florence Parry Heide. Illustrated by Ted Lewin. Clarion, 1992.
A Hand Full of Stars, Rafik Schami. Translated by Rika Lesser. Puffin, 1990.

War In Africa

Ak, Peter Dickinson. Gollancz, 1990.
Journey to Jo'Burg, Beverly Naidoo. Lippincott, 1985.
Chain of Fire, Beverly Naidoo. HarperCollins, 1990.
Paper Bird, Maretha Maartens. Translated by Madeleine van Biljon. Clarion, 1989.
Somehow Tenderness Survives, Hazel Rochman, ed. HarperCollins, 1982.

War in Central America

Journey of the Sparrows, Fran L. Buss and Daisy Cubias. Dutton, 1991.

War in North America:

The Civil War

The Boys' War. Jim Murphy. Clarion, 1990.
Bull Run. Paul Fleischman. HarperCollins, 1993.

U.S. Revolutionary War

My Brother Sam Is Dead. James Lincoln Collier and Christopher Collier. Four Winds, 1974.
Scarlet Family Saga. James Lincoln Collier and Christopher Collier. Delacorte, 1981-83.

War in Europe:

WWI

No Hero for the Kaiser. Rudolf Frank. Translated by Patricia Crampton. Lothrop, 1986.

WWII

I Never Saw Another Butterfly. McGraw Hill, 1964.
Maus I & II. Art Spiegleman. Pantheon, 1973, 1986.
The Island on Bird Street. Uri Orlev. Translated by Hillel Halkin. Houghton Mifflin, 1983.
Friedrich. Hans Peter Richter. Translated by Edite Kroll. Holt, 1970.
I Was There. Hans Peter Richter. Translated by Edite Kroll. Holt, 1972.
Smoke and Ashes. Barbara Rogasky. Holiday House, 1988.
Anne Frank: The Diary of a Young Girl. Anne Frank. Doubleday, 1952.
Anne Frank: Beyond the Diary. Ruud van der Rol and Rian Verhoeven. Viking, 1993.
Summer of My German Soldier. Bette Greene. Dial, 1973.
Upon the Head of the Goat. Aranka Siegal. Farrar Straus Giroux, 1981.
Grace in the Wilderness: After the Liberation, 1945-48. Aranka Siegal. Farrar Straus Giroux, 1985.
Rose Blanche. Roberto Innocenti and Christophe Gallaz. Creative Education, 1985.
War Boy. Michael Foreman. Arcade, 1990.

General

Some Reasons for War. Sue Mansfield. Crowell, 1988.
The Bomb and the General. Umberto Eco and Eugenio Carmi. Translated by William Weaver. Harcourt, 1989.
The Wall. Eve Bunting. Illustrated by Ronald Himler. Clarion, 1990.
Children of War. R. Rosenblatt. Doubleday, 1983.

Tapping Student Interest with Fairy Tales

by Gary Ockey and Diane Ogden

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Most teachers agree that using the process approach in teaching English is crucial for successful language learning. However, we have found that the effective use of this approach–while generating student interest–can be challenging. The very nature of this approach can seem slow and tedious to the learner, which in turn decreases students' attention span. With this in mind, we have turned to two powerful tools to guide our intermediate ESL students through an efficient learning experience. The first tool is video, with its visual and aural components as proven motivators. The second tool is that of fairy tales. We have chosen fairy tales because they are found in all cultures and have a high motivational value. Most students are interested in sharing their own culture and learning more about others. We have found great success in using this combination to help us focus on each language skill while preparing the students to produce their own English discourse. The videos we use, which range in length from three to twenty minutes, are animations of western fairy tales. Because these stories are new to the students, we feel that they are more dynamic and interesting. We will focus on one of the fairy tales we use, "Seven with One Blow," from The Brothers Grimm as an illustration of what is done.[1] We will begin with a short summary of the story, "Seven with One Blow." Then we will show how we use this video to focus on vocabulary, listening, reading, speaking, and writing. Finally, we will explain how the activities culminate in an independent project designed to get students to exercise all of the language skills.

General Story Line of Seven with One Blow

> *The story, "Seven with One Blow," begins with a young tailor going about his business of making a dress when he hears a farm woman calling out for customers as she walks along the street selling jelly. He decides to buy some jelly, which he puts on his bread. As he sits down to eat, a swarm of flies begins pestering him for his meal. He finally loses his temper when they land on the bread and jelly. He picks up a yardstick and strikes them. To his astonishment, he has killed all seven flies with only one blow. He is so proud of his feat that he believes he is too clever and skillful to be a tailor. He decides to go to an armor shop and buy a breastplate. On the breastplate he writes, "Seven with One Blow." Then he chooses to journey out into the world. His first adventure begins when he encounters a giant. He asks if he can travel with the giant, but the giant thinks he is too small to be of any worth to him. The little tailor must thus prove himself to the giant. First the tailor tricks the giant by pretending to squeeze water from a stone. In fact, however, the tailor cleverly switches the stone for a piece of cheese and squeezes whey from it. Then he pretends to throw a stone farther than the giant can throw a stone. In this case, he cunningly switches the stone for a bird. The giant thinks the bird is a stone and as the bird flies away, the giant thinks the little tailor has thrown a stone farther than he can see.*

We don't show the video past this point (about a five minute-segment) because one of our main reasons for using it is that we want to pique the students' interest so they will read the story. The students then read about the other adventures of the tailor and how he eventually becomes king of all the land by using his wits to trick people.

[1] *"Seven with One Blow,"* Grimm's Fairy Tales, *Volume 2, Bosustow Entertainment Production, Bosustow Entertainment, Inc., Phillips Entertainment, Inc., 1986.*

Introducing Key Vocabulary

We begin our lessons by introducing key vocabulary which help the students understand the video and the accompanying written version of the story. We tell the students to try to see how these words are used in the video. The vocabulary words are selected on the basis of importance to general understanding of the story. For example, with the video, "Seven with One Blow," we introduce such words as "breastplate," "giant," "blow," "yardstick," and "tailor." These words are very important in helping the students follow the written version of this story and easily understood when seen in the context of the video.

Focusing on Listening

We next focus on the skill of listening. We begin by giving the students a list of questions. One type is designed to give the students practice in understanding global ideas. Examples of global questions written for the story, "Seven with One Blow," are: "What is the meaning of the phrase, 'Seven with One Blow?'" and "What are the two ways the little tailor tricks the giant?" These help the students focus on the main idea of the story. Often, questions of this kind require less concentrated listening since the visual component of the video makes answers evident. A second type of question gives the students practice in listening for specific information and reinforces the newly introduced vocabulary. For example, one of the questions we use is, "What does the tailor use to kill the flies?" The students see the tailor use a yardstick in the video and are then able to make the association between the visual image and the usage of the word. Our third type of question is designed to give the students practice in concentrated listening for detail. An example from the story, "Seven with One Blow," is: "How much money does the tailor pay for the jelly?" In this case, the students can see the tailor pay for the jelly, so they know what is being discussed, but in order to know how much is paid, they need to understand what is said. After the students have a chance to read the questions they have been given, we show the video to the point where the little tailor has tricked the giant two times. Then we have them attempt to answer the three types of questions.

Making Reading a Predictive Process

The video works well as a pre-reading activity to build schema and to help the students become more familiar with relevant vocabulary. More vitally, it piques the interest of the students. Most students are excited to read the story in order to to find out how the story ends. At this point, we hand out a fourth type of question—one designed to get the students to predict what will happen in the story. An example for "Seven with One Blow" is: "How do you think the little tailor might trick the giant a third time." (These questions and the resulting discussions coupled with the video and the pre-taught vocabulary serve as our pre-reading activities.) After the students answer the fourth type of question, they are given a written version of the story to read accompanied by our fifth type of question which is aimed at getting the students to find differences between the written story and the video. An example of this type of question is: "What are three major differences between the written story and the video version of the story?" This type of preparation makes the reading task very much a predictive process since the students are asked to compare the video version to the written version of the story and also to compare the written version of the story to their own predictions of how the story might end.

Generating Stimulating Speaking Tasks

After the students have seen part of the video and read all of the story, they are asked to retell the story in speaking class. There, they are put into small groups, along with a native-speaker tutor. The tutors have not seen the video or read the story. The students are given the list of vocabulary that has previously been taught (e.g., giant, yardstick, blow, breastplate) and told that they must use the vocabulary when retelling the story. As the students tell the story, the tutors inevitably become curious about parts the students leave out or do not make clear. The students are then motivated to tell the story in detail, describing what they have seen as well as what they have heard. This generally becomes a very positive exchange of information filled with authentic language from both the tutors and the students.

Once the students have told the story to the tutors, we let the students and the tutors watch the video from beginning to end. The students then get back into groups and talk about the moral of the story. They also share similar stories from their own cultures. Many of the students' eyes light up with excitement as they recall and share similar stories they learned as children.

Gary Ockey (left) and Diane Ogden confer with students who are preparing to retell a fairy tale.

Activating Students' Interest in Writing

Many of the conversational activities naturally carry over into the writing class. For example, we have the students write their own endings for the story before they are allowed to read the end of the story. We also point out that in many fairy tales, the hero has two or three challenges in which he usually succeeds. For example, in "Seven With One Blow," we have the students add another challenge to the story and then have them tell how the little tailor succeeds in this new test.

In addition, we use these fairy tales to teach students about writing summaries. We have found that students usually have a difficult time summarizing. They are so afraid of making a mistake that they often plagiarize by taking sentences directly from the reading. We have found that one very important element here is general familiarity with the particular narrative. Since the students work with the stories in great detail, they are able to synthesize and summarize with more fluency. Another technique is having them write in class where they have no access to a written version of the story. This helps them to understand what we mean by using one's own words in a summary.

Students Write Their Own Fairy Tales

As a final class project, our students write their own fairy tales. This is an interesting way to have them express their ideas and be creative in the target language. This has proved to be extremely interesting as the students show great enthusiasm in telling, listening to, and reading their own and other students' fairy tales. Since by this time the students are well aware of the characteristics of a typical fairy tale, we give them only the following guidelines: fairy tales must have a moral, somehow include good versus evil, have an element of magic, and end happily.

As a way to get them started on the project, we put them in small groups and give them a time and place for a fairy tale. The setting we use is generally 1300 AD. The place is England. The characters include (but are not limited to) a poor farm boy who is the hero; a wicked king; and a white crow. The students are then asked to brainstorm plots for the story. We then have them individually write the group's fairy tale. After that, the students are placed in different groups and asked to share their written stories. The students really enjoy these activities, but more importantly they gain confidence in their ability to write.

When the students have completed the group effort, they are ready to write their own original fairy tales. We have the students decide on a place and a time as well as characters and what will represent good and what will represent evil in their fairy tales. Next, they are put into groups and asked to think of possible ways to develop their stories. The students are then asked to consider possible plot development and take notes on their ideas. After they have done this, we put the students in groups and have them tell their stories. Often a number of students have numerous endings and want to try each of them out on their group members. The students in the groups give advice on how each story might be made better. Students really enjoy sharing their stories and giving and receiving advice. An added benefit is that this activity really seems to motivate students who have not yet put much effort into their fairy tales. The students then prepare a first written draft of their fairy tales. Next they exchange their first drafts with a peer and give advice in answer to specific questions relating to the presence of the characteristics of fairy tales, clear interesting development of the plot, and originality of the story line. Students often enjoy this activity so much that they ask to read more of their peers' fairy tales.

Learner Logs

After the students rewrite their fairy tales, we collect them along with a log of what steps and thoughts the students had while they were working. A number of things have impressed us as we read the fairy tales

and learner logs. First, we have noticed that students became very interested in writing their fairy tales; most students report spending five to ten hours just thinking about how they will develop their stories before beginning to write. A number of students have also mentioned that they have asked for ideas from family and friends. Virtually all students go through a number of drafts and revisions of their stories even though they are asked for only a rough draft and a final copy. Moreover, almost all students write much more than is generally expected on writing assignments. Next, considering the students' language proficiencies, the development of the stories is amazingly original, clear, and interesting. And finally, the fairy tales, without exception, are so interesting and well written that reading them is a joy. The following is an example:

Diane Ogden (right) clarifies a question to students who have broken into groups.

Two Requests
by Tatsuyuki Mimura

There lived a girl who had a dream of being a novelist in the future. So she had written a lot of stories and had participated in various contests of novelist, but she was very anxious about herself. That is because she could not write as she wanted. Actually, she did not want to write any more.

One day, she went to the sea in order to refresh herself. The sea was terribly dirty as if it described her feeling. In the course of her walking by the shore, she found a bottle floating on the water and gradually coming near to her. She thought it contained something, but there was nothing in it. She was disappointed and threw it away. The bottle accidentally hit a rock and broke. As soon as the bottle was broken into pieces, she was very surprised. That is because she found a small object coming from the broken bottle and it gradually formed a figure. Then finally it became a young lady.

"How are you ?" asked the girl. "Are you the fairy of the bottle?" Then the lady answered, "No, I'm the Devil." At first the girl couldn't understand what was going on, but she tried to calm herself and said, "But why are you here?" The lady repited, "You helped me get out of that bottle, so I'll grant your two requests as a token of my appreciation. But notice once I grant a request, you can never change it."

The girl thought someone played a trick on her, so she tried to ignore the lady. In spite of the ignorance, the lady still continued to ask the girl, "You want to be a novelist, don't you? I can easily enable you to be a good novelist. So, how about it?"

The girl kept quiet because she was afraid to make a request. The lady said, "OK, but I'll never disappear without granting two requests."

When the girl arrived home, she was terribly in a bad mood so she tried to crawl into a bottle of whiskey. While the girl was drinking, the lady asked her to make a request. The girl wondered why the lady asked her so urgently and said, "Why do you want to grant my request so urgently?" The devil answered, "To tell the truth, I am playing a game with an angel. I try to break the earth and an angel prevents it. But I broke a rule of the game, so I was locked into the bottle. But you helped me, so I want to grant your request."

The girl could not understand what the devil said and still thought someone was playing tricks on her. She was angry and drank like a fish, and said in desperation, "I will make a request, Devil. I hate the circumstance which makes me nervous. I hope the earth will be crushed by a meteorite."

The next morning, she woke up gloomily to find there was a large shining object in the sky. Though she was a little bit drowsy, she knew that it was not the sun. She remembered the things happening the night before and realized that a meteorite would break the earth and that she could not live any longer.

Having imagined such a thing, she thought she wanted to live and continue to write a novel for the first time. So she said to the Devil, "You know I have one more chance so please make the meteorite disappear. The Devil replied, "This request means you would cancel the last request: that's impossible. I told you in the beginning." The girl was shocked to hear that. "How many days are left before the meteorite will collide with the earth?" asked the girl. "One week," answered the devil.

The girl began to speculate what she could to do live and continue to write a novel. Three days later, she asked the Devil to change the orbit of the meteorite, but the Devil again said she could not change the original request..

Six days later, while the girl was looking at the sky, she came upon one idea. "Make another earth between the earth and the meteorite. You can do that, can't you?" asked the girl. The Devil was at a loss for what to say, but later she said reluctantly, "O.K. I think that I can do that."

The next morning, the girl found there was nothing in the sky except for the sun. She had begun to step toward her dream again, and a few years later, she became famous for writing lots of masterpieces.

Conclusion

By combining the use of video and fairy tales, we have been able to successfully implement a process approach in our ELT classrooms. This has allowed us to focus on each of the four skills while preparing the students to produce their own original discourse. In addition, we have found that by using fairy tales we have been able to motivate our students way beyond our original expectations. We believe that this is because fairy tales have the power to bring back feelings of comfort and memories of childhood thus heightening students' interest in learning English.

Appendix

A. Short videos can be found in the following catalogs:

AIMS Multimedia Pied Piper; 9710 DeSoto Avenue; Chatsworth, California 91311-4409; Telephone: 800-367-2467.

AGC Educational Media; Videos and Videodiscs for the K- 12 Curriculum; 1301 Park Ridge Place, Cincinnati, Ohio 45208; Telephone: 800-871-6362

The Weston Woods Video & Motion Pictures, Weston, Connecticut 06883-1199; Telephone: 800-243-5020.

B. Other Fairy tale videos we have successfully used in class:

"Rumpelstiltskin"
"Bearskin"
"The Boy who Wanted to Shiver"
"Tom Thumb"
"The Giant with Three Golden Hairs"

PrTEE: Professional Training Expansion English—An Approach to ESP

by Lisa Isenstead

Lisa Isenstead holds an undergraduate degree in German and Comparative Literature and an M.A. in TESOL from Hunter College, and has an extensive professional and academic performing arts background. She teaches a non-native humanities section and bridge course at the Manhattan School of Music, and developmental writing to non-native speakers of English at Hunter College in New York City. She is particularly interested in developing alternative approaches to language acquisition using college level curriculum content-based materials.

EDITORS' NOTE: In the following article, Lisa Isenstead outlines an original and imaginative but practical approach to the teaching of language in a highly professional arena. The introduction sets forth the principles involved, which are appropriate for intermediate and advanced students, but are especially valuable with beginning classes. Often, the students in these classes are talented and knowledgeable but have limited ability to communicate in their new language. Adding to the difficulty is a dearth of commercial material for the particular specialty. Ms. Isenstead offers a solution.

It seems inevitable that "PrTEE" will be referred to as "Isenstead's 'Party' Approach"—whether she likes it or not. Her techniques do seem quite coherent and interesting, but not quite a party.

In English for Specific Purposes (ESP), communication in the second language is often restricted to particular areas of content that are quite complex. These broad areas of specific knowledge require sophisticated grammatical structures, idiomatic expressions, fixed phrases, and a content-related lexicon. When no relevant teaching materials exist, then teachers must experiment to help solve the problem. Most of the principles that follow were developed in the context of advanced music training. And it is from this context that we will draw our examples. If we broaden our perspective, however, we will find that these principles just might constitute an approach that is helpful to language teachers in virtually any area of professional or technical sophistication, including more practical undertakings. For example, banking, aircraft maintenance, driver training, highway construction, medical education, food preparation, business management, computer operation, and office supervision. To a large extent, the needs of students and of teachers in each of these fields are broadly quite similar. Primary among their concerns is accurate communication involving specific concepts in a highly developed field. It is to such teachers that this article is primarily addressed.

Characteristics of Expansion Approach

The central, underlying aspect of what I call "Professional Training Expansion English" is the use of low-level content as a springboard to higher level content. This kind of "expansion" is virtually impossible in general language training, which has no specific content to expand. An image related to expansion is an accordion in which each fold expands to serve as the basis for more sophisticated material. A very simple example of this would be "The Parts of a Saxophone" (Low-Level) which would expand into "The Development of the Role of the Saxophone in Contemporary Orchestral Music." The expansion of content has parallels and implications for such things as the sequencing of structures and vocabulary. It would be wise, I believe, to list and briefly discuss the characteristics of "Expansion English," which I do immediately below. The remainder of this paper is, in effect, a discussion of those characteristics.

1. **Low-level content serves as a springboard to higher-level content,** as we have discussed above.
2. **Incorporation of grammatical structures and lexical items grow out of the student's need to express content** and not out of the teacher's or the textbook author's decision as to what should logically be presented next. For example, "How *should* I hold my elbow?" may well precede "Give me my bow." The particulars of communication are by no means the same for each field, and decisions regarding sequencing should be based on close and careful observation.
3. **Expressions and vocabulary to be focused on are those immediately heard and expected by content area experts.** For example, a music tutor might say, "Float the tone. Don't explode it." These expressions must be uncovered and learned by the language teacher. In an ongoing project, the

teacher and his/her colleagues can periodically update a master computer file in which these phrases and clauses are indexed according to such key words as content category (e.g., "Quality of Tone" and "Fingering the Keys of the Instrument"), lexical constituents, and immediately related grammatical structures. New entries can be marked and content experts asked to check them for accuracy and possibly to provide additional examples of usage.

4. **Cordial relations should be developed with content area teachers whose cooperation is indeed valuable.** They can admit language teachers to their classes, check technical material before it is printed out, and provide assistance in countless other ways.
5. **Language teachers should participate when possible in professional training sessions, such as Master Classes for advanced students, and help out as refreshment assistants, slide projectionists—even volunteering for an occasional off-site presentation.** What might seem awkward at the time will usually prove most useful in the teacher's expanding familiarity with the particular units of language used to convey precise concepts in a specific field.
6. **Whenever possible, the language teacher should keep a cassette recorder going at meetings such as those listed in Item 5.** No matter how memorable a phrase might seem at the time, it will probably elude recall when you are preparing for a class or updating a computer file.
7. **The teacher would do well to conduct and transcribe at least parts of informal interviews in which content area teachers are asked about the goals of their courses, their general classroom techniques, and their expectations of students.** Such a recording will be extremely helpful to students both in knowing what will happen in class as well as becoming somewhat familiar with the content area teacher's pronunciation, phrasing, and other phonological characteristics. The area teacher should of course be apprised of the uses of the recorded interview and be gracefullly given an opportunity to decline.
8. **In discussing technical information, the language teacher assumes the role of student, and the student assumes the role of teacher.** This makes it possible for students to gain authentic practice in speaking like the expert he or she is. This exchange of roles is difficult if not impossible in a regular, that is, non-ESP classes.
9. **The teacher makes a constant effort to have his or her class visited by content area faculty, by members of the technical and administrative staff, and by residents of the community.** This policy often results in dynamic exchanges and in the student's being accustomed to the variety of persons he or she will meet on and off campus.
10. **The teacher should be on the lookout for projects to involve students in the activities of the particular school. Here in the conservatory, master classes, visits to content area classes, and the like all** offer students the chance to practise note taking skills and report giving techniques. These activities also serve to inform the teacher of content area knowledge he/she might lack.

There are many other smaller principles that will be appropriate to some language programs and inappropriate for others. The ten given above, however, broadly define the approach I have developed and articulated over the years with the help of countless colleagues and students. Personally, I would advise you to specify the additional principles that are relevant for your program. The process in which you tell yourself who you are and what your goals are is invaluable and almost always an occasion for professional growth. I would like to turn now to a closer look at a typical ESP situation in which these principles have proven very valuable indeed.

The Second Language is Music

My school is a music conservatory—The Manhattan School of Music, to be exact. Here the L1 is the student's native language, the L2 is music, and the L3 is English. The broad content area of communication is also music and the performance of music. International students are here to improve their music skills, not their English language skills. Still, each must successfully complete a rigorous humanities core, music history courses, and music theory courses. For these, a relatively high level of proficiency in English is essential.

Suddenly, out of nowhere an old saying floats above the tangle of questions: "The way to a man's heart is through his stomach." Well then, maybe the way to a music student's heart is through music! But, there are no ESL classroom texts which target the needs of international music students in terms of linguistics, content area, and performance. Conclusion? Develop your own materials. Choose an ESL grammar textbook for the students, but develop your own music-related materials. How to begin? Let's begin with a violinist.

Parts of the Problem

Situation: A young college freshman from another country arrives at Kennedy Airport in New York City with suitcases in tow and a violin carefully slung over his shoulder. His destination is an American music conservatory. His goal is to study for a Bachelor or Master's of Music and then to return home to his country. He has arrived armed with:

(1) Six to eight years of grammar intensive study of English–which often will serve him neither in his daily needs in the city nor in his academic and performance needs in the conservatory.

(2) A 450 TOEFL score—which will not gain him entrance to classes other than his weekly lesson with his instrumental teacher.

(3) A bilingual dictionary—of which he will have to become quickly independent.

(4) A firm grasp of basic music theory—which he will have to relearn as well as expand considerably—in English.

(5) Basic music history—which he will have to deepen and broaden—and write about in English.

(6) A honed violin technique which he may have to discard, at least in part, for another.

(7) Innate musicality, talent and skill—which is why he is here in the U. S.

(8) The knowledge that his countrymen at the conservatory will share all of the many years of carefully preserved, translated classnotes as well as sample exam questions for all of the music history and music theory classes he will have to take to complete his degree.

Deep in his heart he is sure that he will never really have to acquire advanced English skills to finish his studies. He is a musician; music is an international language needing no translating. He's going to return home. After all, he's not an immigrant. He's sure he'll be out of ESL classes in one semester.

Enter: The ESL teacher who knows that despite the student's lack of commitment to language learning, the need to develop English skills is essential in academic and performance studies at the conservatory. Students need to be "weaned away" from memorized lists and put into free fall where all their knowledge will be available for use—spontaneous, creative linguistic use.

The elements I took into consideration were (1) the students' primary interest—music, (2) their lack of interest in English, and (3) the various situations in which they needed to communicate in English. I concluded that by making my ESL classes content-specific, these three areas would be addressed. Since there are no commercially available textbooks which apply to this situation, I narrowed my search to books that could be used more as grammar references than as all-encompassing texts. I chose *How English Works* by Ann Raimes because it is an *inductive* approach to structure, and then went about assembling, developing and incorporating music-related materials and activities.

In addition, I decided to open the doors of my classroom to other faculty members, technical and administrative staff as well as to community members. My presence as classroom teacher guaranteed a safe haven for interaction to occur between the students and guests. In this non-threatening atmosphere, students could come into close communicative contact for the first time with people they would meet in their mainstream classes, in the corridors and in their professional and private lives. They would gain important academic knowledge and make positive personal contacts.

Gathering Related Information

Prior to the first class, I toured the conservatory including the library, offices, rehearsal studios, concert halls and backstage areas. I also identified and spoke with administrative personnel, librarians and technicians in all these areas. Could library and backstage tours for small classes be arranged? What were the most com-

mon reasons for foreign students entering a specific office or backstage area? What vocabulary and/or grammatical structures would students encounter and need? My second task was to speak with as many classroom teachers in music history and music theory and with as many instrumental and vocal teachers as possible. Could a small ESL class sit in on a music history lecture to practise note-taking? Would professors visit the ESL class and talk with the students and/or answer questions? What specifically would a student need to ask or say at a master class or jury? Lastly, I sat in on pre-school meetings in the large lecture hall (which doubled as the small concert/master class hall) to test out the acoustics. From which part of the hall could a professor or master teacher best be seen and heard? All the information I gathered laid the foundation for the "PrTEE Principles" from which I began to plan, and the content-specific areas from which I began to teach.

Individual Differences

Getting to know more about each student became the next important issue. I wanted to learn the nationality, education level, place of residence, time spent in the U.S., and the level of proficiency in English (determined by departmental testing as well as from TOEFL scores). To me, however, it was more important to learn about the music background of each student: Who had studied what, where and with whom? Who played which instrument? Who wanted to play in an orchestra, play chamber music, be a soloist? Who were the singers? Who sang opera, church music, jazz? Who were the composers, the conductors? Who was undecided? There is sometimes a pianist with a beautiful singing voice who is vacillating between the two; or a classical drummer who wants to play jazz drums. This information helped to locate broad areas for large-scale class projects, and provided concrete ideas and materials for smaller ones.

The Students' Instruments and Their Bodies

For all levels—beginning, intermediate and advanced—the start of the semester was occupied with the usual introductory activities one finds in most ESL classrooms. Students at the beginning and low-intermediate levels of ESL, were not admitted to mainstream classes: they were permitted only their major lesson, orchestra rehearsal and chorus rehearsal. One of the music-related problems that students faced at this level was that they could talk neither about their bodies nor about their instruments in English. A Total Physical Response (Asher, 1982) task arose out of this need. Simply put, students were asked to describe their instruments and how they related to their bodies. Students worked in pairs or alone, depending on their preference, and were responsible for developing their own vocabulary lists. Also, over a period of several class sessions, the class as a whole brain-stormed a vocabulary list for the body in general. Adjectives, adverbs and verbs were added as they related to specific musician's needs. For example, a violinist might speak ofthe relaxation of the shoulder of the bowing arm, whereas a singer might speak of the involuntary movement of the diaphragm. Students were encouraged to speak to their major teachers about the specialized vocabulary they used. All this culminated with each student's presentation of his/her instrument, its parts and how it affected the student's body or vice versa. At an intermediate level, students might also include some historical material about their instruments as well as introduce and play a short selection.

Students Teach Teachers

The teacher too can be taught by the students if his/her knowledge of the content area in question is not extensive.The teacher can and should ask questions of the students about the content of their presentations in the same way that the students ask questions of the teacher about linguistic issues. In this way, not only does an authentic dialogue ensue between student and teacher, but this dialogue works as a model for the rest of the class. Other benefits include the student's being given the opportunity to teach the teacher in his/her area of expertise and to approach the authority and practise speaking at least as an equal.

Areas of grammar quickly present themselves: simple present, imperative, comparatives and prepositions. All these were questioned, explained, discussed using the task the students were engaged in. Grammar exercises based on this activity were easily developed in a fashion that was interesting and relevant to the student. A young harpist, for example, permitted the class to examine and touch her harp after her presentation. Some of the students wanted to ask questions about the use of pedals, but could not formulate their questions. Which

of the "WH" words does one use? Is it press *on* the pedal or press *in* the pedal—or simply *press the pedal*? Such questions can be quickly expanded on the spot to apply to each student's instrument. A homework assignment might ask students to write simple directions for picking up, holding and manipulating their instruments. Follow-up might include a cloze exercise using the students' own directions to target prepositions or phrasal verbs.

Lisa Isenstead (left) discusses proper breathing with two students from the Manhattan School of Music.

Through all this, I too found that I was learning. Often, despite my own background in the performing arts, there was an information gap between myself and the class. What exactly do you mean by *double-stopping* on the violin? This information gap enabled an authentic dialogue to develop between the students and myself. I assumed the role of student and the students assumed the role of teacher. Such interactions gave students the opportunity to be the authority and practise speaking as experts where each felt most comfortable. As the boundaries between us relaxed, we exchanged roles more spontaneously with each learning from the other.

Motivations for Taking Notes and Doing Research

After moving to the intermediate level of ESL, the young musicians were permitted to register in mainstream classes. I must stress a point here. Because foreign student organizations at the conservatory kept an extensive file of classnotes, handouts and samples of essay questions, students were not concerned that they didn't understand everything in a lecture. They had other resources to which they could turn. A problem did occur, however, when a new course was offered in music history by a newly hired faculty member. There was no file of classnotes for students to rely on for this course. The content area was new to most students. As a result, even advanced ESL students found the course difficult–background and vocabulary were missing. Many were, for the first time, on their own.

To teach to this need, the thrust of the next group project became note taking and summary writing. I approached a music history professor who was teaching a required music history course. This professor usually hands out to students a study sheet which includes names, places and a music vocabulary list for the lecture. I asked for the list one week prior to our visit. Then the class and I divided up the items on the list amongst pairs of class members. Each pair was responsible for presenting brief definitions of each item on the list. To facilitate and expand this exercise, a trip to the library was planned with the help of the head librarian. The library at the conservatory has many sections that contain music manuscripts, records, tapes and CD's. These, the students were already very familiar with; but, they were unfamiliar with the humanities and research sections. So, the librarian introduced the research section using several items from the lecture list, as examples. After the introduction, she and I assisted the students in locating the sources they would need to complete the assignment. At the next class meeting, each student shared the results of his/her research. Soon, despite the fact that students had not read the assignment in the music history text (which in reality they might not do anyway), each had some background information about the content of the forthcoming lecture. In the lecture hall, students were encouraged to sit as close to the lecturer as possible. The lecturer in turn welcomed the ESL students to his class immediately prior to beginning the day's lecture. We all took copious notes.

At the end of the lecture, the class and I discussed several options with regard to our next step. For example, students could work in pairs or groups and compare notes, or they could write summaries from their notes alone or in pairs or groups. Since the class was multi-level, students of different levels could be paired together, or students could choose their own partners. In this class each student wrote a summary. At the next class meeting, summaries were compared. (A few students had even gone to the library to double check their notes.) Class members decided to write a single lecture summary combining elements from all of their notes. Students disagreed, discussed, wrote, corrected and revised until finally a draft was agreed upon.

The acid test of the comprehension of the lecture was, however, up to the lecture professor. Since the relationship was a solid one, the class summary was given to him. Two weeks later, he came to the ESL class at my suggestion to comment and answer any questions students might have. This kind of activity

serves many purposes: it aids student confidence, builds background information, gives students active and guided practise in the use of the library, demonstrates how one goes about answering one's questions about content area matters, and brings students into close, meaningful contact with other faculty members.

A Final Project

At the end of each semester, the conservatory presented a full-length opera in which many of the young musicians took part. That year the opera was *The Seven Deadly Sins* with music by Kurt Weil and libretto by Bertolt Brecht. Some students sang roles in the production, some played in the orchestra, others worked backstage in technical capacities, while others ushered on performance nights. There were some who were not involved at all. Still there was interest. This last class project was geared to the advanced ESL students and took the entire semester to complete. It involved not only content area and independent research projects, but interaction with faculty involved in the production and some of the community at large. The Director of the Opera Department along with set and costume design assistants were invited to the class. They brought a model of the set, costume sketches, and fabric swatches which they used to illustrate their discussion of the directorial and design concepts for the opera. As with all previous class projects, the grammar which arose for consideration was based on the grammatical structures which were at issue in students' speaking and writing about the content of the project.

Content area(s) involved included music history and performance techniques; independent research projects included relevant background topics proposed by the class and myself. Students reported back to the class on the findings of their research. This piecing together of information prior to meeting with the opera production staff lay a solid foundation for student understanding. This information included everything from broad artistic, historical background of people, places and performances to specifically relevant vocabulary and grammatical structures.

By the time production and faculty members arrived to talk to the class about their individual contributions to the opera production, a solid foundation aiding aural comprehension had been laid. Students had given their own short reports on such topics as Kurt Weil, Bertolt Brecht, developments in jazz in the early '20s. I had given an overview lecture of art, theatre and politics in post World War I Germany. The production staff, in discussing their contributions to the opera added interpretive depth to the students' background knowledge. For example, the director spoke of her concept of the production; the conductor discussed his approach to the score; the set, lighting and costume designers discussed and presented their designs, and the diction/dialogue coach presented his/her ideas. Interlaced amongst all these activities was a journal in which each student noted his/her responses, opinions, took notes on student and guest lecture presentations, and recorded relevant vocabulary. This journal became a record which was used as a reference for writing a final composition using the semester's work as a base. I chose topics and discussed them with the class beforehand.

Conclusion

The PrTEE Principles can be applied to many technical, business, and scientific ESP teaching situations that demand a tailor-made approach on the part of the teacher. I have successfully used these in working with a Chinese microbiologist, and with mixed nationalities in a pasta factory. Students sometimes feel more comfortable with lists of verbs and cloze exercises, but they quickly find that working with lessons written for their unique workplace produces more immediately successful communicative experiences.

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Obsession, Block and Turning Point: How Language Learns Itself

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by Barbara F. Mascali

"Imaginative teaching" invariably focuses on the search for exciting and meaningful teaching techniques, regardless of what is being taught. In the foreign language classroom, our students know that they are acquiring a skill. But are they given the opportunity to attend to the things that language does with them rather than to the more obvious process of what they do with language?

In this paper, I will discuss some phenomena that I have observed and that seem to be experienced universally by foreign language learners. I will describe the experience of "obsession" during which the beginning learner is much less autonomous than she has been led to believe. I will examine the occurrence of "block" [in the sense of obstacle] which seems to suggest that the acquisition of a foreign language is not a linear process during which one building stone can be neatly stacked on top of the other. Looking at a higher level of proficiency, I will talk about the "turning point" which marks the beginning of language fluency.

It may be important to point out at the very outset that this paper is not meant to be an attempt to prove my views on language acquisition through an objective study. It is merely an attempt to describe a number of personal observations and experiences, something for which we seldom set a moment aside in our obsession with efficiency and productivity but which may help us understand ourselves and our actions.

Language Learns Itself

"We do not learn language, language learns itself."[1] With a slight modification of one of the more famous Heideggerian pronouncements, I want to propose that we take a good look at some of the phenomena that assail us during the process of learning a second language. These are phenomena which many of us may have encountered at one time or another but which we have probably ignored in our effort to take control of our learning process. Since the second language learner forms new concepts rather than merely translating existing concepts from another language, it seems that we can only benefit from attending to how this could happen.

In order to notice how language "learns itself" and what it does to us, it is necessary to let go of our preconceived notions about language acquisition and to let our imagination take over. If we are willing to let phenomena speak to us, we cannot cling to the notion that introspection will show us these phenomena. On the contrary, we must realize that the idea of introspection is in itself tainted by the kind of pseudo-objectivism we want to avoid. Imagination, on the other hand, will provide us with the material to fill in the gaps that our memory has left, and will be the vehicle with which we can make sense of the phenomena of language acquisition.

Obsession

On a recent visit to Italy, I was reminded of an experience I had on my last trip. Italian is a language I do not use frequently, one in which I am actually not very fluent. On the first day, I was extremely reluctant to converse. On the second day of total immersion in Italian, I became aware, during periods when I was by myself, that my mind was reverberating with the voices of people to whom I had talked that day. My head was filled with Italian phrases, intonations, and sounds. Over the next few days, I found myself "working on them, repeating them mindlessly to the rhythm of my heels clicking on the pavement. While these language fragments were resounding in my head, I could not tell what they meant. Only on closer scrutiny could I reconstruct them from the context of conversations I had had earlier. Most of the time I did not even understand them, but the constant rehearsal of these language chunks made conversation easier and easier, and I felt my proficiency and above all, my ease and comfort, increase from day to day. What I find interesting in retro-

[1] *Original quote: "We do not speak language, language speaks itself." (Heidegger, 1971, p. 192.)*

spect is the fact that I had no control over the choice of language bits that entered my mind. There can be no mention of intentionality, since the phrases that did enter my mind were in no way a useful preparation for further conversations. On the contrary, they stemmed from situations that were memorable either because the person I was speaking to made an impression on me or because the subject discussed was meaningful to me—certainly not your standard textbook situations.

While this phenomenon seems to be experienced almost universally by many learners of a second language, it is very difficult to convey that experience to uni-lingual individuals. The closest (and most enjoyable) proximation in every-day life is probably the obsession we experience when we are in love. We are bombarded, if not consumed, with images of the loved one, images the intensity of which we cannot control and which are not predetermined by our conscious minds. Another example is music. Who is not familiar with the experience of "hearing" bits of music in our minds, catchy refrains that won't go away and that haunt us all day long?

Implications for Second Language Learning

So what, you may ask, if your mind works over what you have heard? It seems that the importance in the acknowledgment of this phenomenon is the implication it has in second language teaching. Based on my experience, I can ascertain that the phenomenon of what I call "Obsession" is caused by the input I have received during my conversations. Whether that input needs to be comprehensible, as Krashen suggests (1983) is questionable. I remember distinctly working over chunks of Italian without having the slightest idea of their meaning. It seems, therefore, that in teaching a foreign language, it may be beneficial to systematically include the teaching of chunks in the classroom, something which has so far been neglegted because, as Coreil has suggested, the scope, formation, identity and integrity of these structures is not generally recognized (1992, p.66).

A further implication of the phenomenon of Obsession lies in our use of materials. Our second language textbooks, even those with a contextual bend, are packed with "practical" situations, contexts which supposedly mirror important situations in which the language acquirer may find herself eventually and which require a prescribed set of vocabulary. In other words, our textbooks reverberate with intentionality. They, and we as teachers who use them, prescribe for our students a certain set of vocabulary which we consider useful. By doing so, we are the ones who define and limit the realm in which the student can move and express herself. Simultaneously we are belying our good intentions to encourage meaningful communication.

The Meaning of Structure

The chunks of language with which I was obsessed were not prescribed sets of vocabulary which might come in handy for future use and which I might manipulate at will in a Chomskyan fashion. Rather than creating entirely new sentences out of separate elements, as generative grammar suggests (Chomsky, 1981), I clung to pre-fabricated structures. The chunks in my mind were fossilized structures which, at that time, I was unable and unwilling to separate.

Now, years later, I know that during my period of Obsession I was acquiring the meaning of structure—not explicitly learning grammar. Language itself has taught me that certain elements belong together in a certain way. It seems to me that the process of acquiring, remembering, and especially accessing these chunks in a situation that I judge fitting involves quite a bit of imagination. After all, when it comes to utilizing chunks of language, it is no longer a question of relying on the rules of a linguistic system that is there for me to use. Often the chunks I had acquired are even grammatically incorrect, as are many idiomatic expressions, but they are still judged to contribute to "fluent" speech. Coppieters speaks of "two linguistic planes: language use and language form" (1989, p. 555). Chunking certainly belongs to the first. What seems strange to me now—and what goes against my common sense—is the fact that I was totally unaware of learning anything at all.

The idea of acquiring a language unconsciously brings to mind another experience I had as a novice second language learner. After having "learned" English as a foreign language in school, I was unable to have a

conversation after six years of classroom work. But after listening to an American radio station for only months, I was able to bridge the gap between "learning" and "acquiring." While I did not understand very much of what was said in the daily newscast, I remember hearing certain words repeated on a daily basis. Since it was the era of Watergate, the newscasts were resounding with terms like "subpoena," "trial," and "allegation," which, needless to say, I had not encountered in my textbooks. While hearing these words mentioned in different contexts, I slowly came to realize their meanings. I did not learn them as I had learned my school vocabulary lists, but by being unaware of their meaning in my native German. I had gradually made meaning–relatively independent from prescriptive rules–of phrases and expressions that seemed to have their own internal rules of structure. I had constructed a personal, temporarily idiosyncratic system of language, not unlike the system children will set up for themselves at various stages of language development.

Barbara Mascali (center) helps language to learn itself.

Block

Years ago I took an Italian class at the University. After having completed two semesters, I decided to continue to study the textbook on my own. I felt that I made slow, steady progress, until I reached a chapter dealing with the different cases of personal pronouns. I had reached an impasse. I could not, for the life of me, memorize the forms for all the cases. Worse yet, I confused them. But instead of continuing with another chapter, my German sense of order made me determined to master the one in question—with the result that I gave up studying all together. It goes without saying that I was unable to converse with anyone. What if I had to use a personal pronoun?

I was as naive as the next person in assuming that learning is a linear process. This assumption has led me to programmed, step-by-step learning which builds on what I had learned previously. But if the task of learning a language (native or foreign) were additive and linear, it is difficult to see how anyone could learn a language at all. If each phonological and syntactical rule, each lexical feature, each semantic value had to be acquired one at a time, people would say their first word at age sixty. Once again, chunking comes to the rescue. Estes (1962) has suggested that perhaps the learned chunks of language are compared and become available for use in new chunks. The possible number of "things known" exponentiates as the number of chunks increases additively, since every complex chunk makes available a further analysis of old chunks into new elements, each still attached to the original context upon which its appropriateness depends.

As my do-it-yourself-experience has shown, the conscious and systematic learning of a foreign language can markedly stifle proficiency, for the tendency to reach an unbridgeable impasse or block is unavoidable. Krashen speaks of an "overactive monitor" (1983) which is constituted by our awareness of grammatical rules and our ability to (or our obsession with) correct utterances. For me, it seems that the monitor is performing in its optimal mode when it does not interfere with speech production. This implies indirectly that only in this mode can a certain degree of proficiency be achieved or can the Turning Point (see below) be reached. Seen in these terms, the monitor needs to be part of our unconscious background. It has to either take on the form of Chomsky's "Learning Acquisition Device" (1981)—a faculty that enables us to detect and "know" correct grammar without being explicitly aware of it, or it constitutes the reliance on preformed chunks of language—grammatically correct or not—which fit the situation.

Turning Point

Months after having given up on Italian, months during which I received sparse but continuous input in that language, the "working" over of that input enabled me to reach a juncture where it was possible for me to maintain a decent conversation. By now, I had acquired an adequate number of pre-fabricated structures, and I had a feel for the way words were held together. I had heard different people use similar expressions in similar situations, and now it was my time to try them out. I had overcome my shyness, and I was able to put to rest my fears of using the wrong case. If I became aware that I had made a mistake, it was only in retrospect, and it did not thus interfere with my ability to converse more or less fluently

(though by no means grammatically correct). Fossilization had finally paid off. There were enough chunked structures in my repertoire to cover up my lack of grammatical knowledge. I could wing it.

Whereas the phenomenon of Obsession is observable only when the speaker does not possess a high degree of proficiency, that of the Turning Point takes us further up on the ladder of competency. This "threshold" (Curran, 1976) is characterized by the forgetting that one is speaking in a foreign language. I personally believe that much more is involved. Not being aware of the vehicle of communication, once I had reached the Turning Point, I had made the transition from meaning to value. I was now able to focus on investing myself in communication. Meaning had turned to meaningful. At the same time, I had created a new reality for myself with the help of new concepts that were formed with a new language. I like to think that overcoming the block and crossing the threshold of the turning point brought into existence a different epistemic terrain and with it maybe even a different mode of consciousness.

The implications of the observation of these three phenomena on foreign language teaching are obvious. In order for students to achieve native-like proficiency (a goal towards all of us second language teachers like to be working) we must provide an environment in which transfer from the first language is kept to a minimum. The experience of the phenomenon of Obsession coupled with that of Block leads me to the conclusion that, if total immersion in a language is impossible, the ideal acquisition environment is one where anxiety is low. Obsession, the most important phenomenon to be experienced by a novice language student, can only be assured if the input in the foreign language occurs on a daily basis, preferably for a lengthy period of time each day. Simultaneously, the introductions of chunks should not be forgotten. How many of us remember lines from poems memorized a long time ago or a phrase from a long-forgotten language lesson? Maybe there is a case to be made for learning "by heart" instead of only "by mind."

A Question Thrown Out

In connection with this article, I would like to throw out a question in the hope that some readers will respond. Situation: I am abroad. For a few days, the following will occur without fail: I hear people conversing in the background without being able to make out what they are saying—through an open window, at the next table in a restaurant, etc. The speech seems to have a clearly English intonation, although I know that they are not speaking English. After a few days, I don't hear the English intonation any more, but when I return to the U.S., the intonation of people speaking English in the background seems to bear the intonation patterns of the language which I have just left behind. Question: Has this happened to anyone or am I the only one who hears things? How do you explain it?

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Imagination in the Teaching of Reading: A Descriptive Analysis

by Ramonita A. Santiago

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EDITORS' NOTE: In the following article, Dr. Santiago makes the valuable contribution of a close and sensitive observation of children who are sharing the excitement of learning to read in their native language–in this case, Spanish. In doing this, she assumes something of an ethnographic stance in her capacity of reading teacher. Again and again, her understated comments make the reader pause and reflect. For example, "We fail our students by saturating them with what we think they should know at a certain age instead of finding out where they are and continuing from there." Creativity and imagination are in the forefront of conditions she describes as necessary.

Often, teachers are put in a position where they become a hindrance to the learning process by prescribing too closely what children should learn and thereby failing to create the necessary conditions for learning. The experiences, the drive and the spark that children bring to school are often disregarded. Their creativity is ignored to the point that many of them withdraw, and the learning process is negatively affected.

Reading is one of the school activities that children should enjoy the most. Yet to some, it is perceived as an impossible task. Reading is the core of their education, but many view it as a tedious exercise that stops in school. Children might well be encouraged to use the knowledge they have already acquired in order to learn new concepts. We should also learn to appreciate more the fact that children are imaginative, and–when the proper conditions are provided–they respond with enthusiasm and interest.

In this article, I am concerned with children who were learning to read in Spanish, their native language. I used an intuitive, highly flexible approach where children were encouraged to take risks, as opposed to others characterized by rigid stages in a sequence that seems to facilitate the process minimally.

Reading and Academic Success

When children enter school, they are expected to take responsibility for their own behavior. After all, they are old enough to take care of their body functions and social behavior, which came about as a result of encouragement, practice, cajoling and perhaps imitation. Schools continue supporting those accomplishments and expanding in other areas. One of the most basic responsibilities of schools, however, remains academic success. In turn, one of the most important contributions to academic success is learning to read.

Reading is not an isolated process and children come to school with different levels of literacy proficiency for reading instruction. Goodman (1986) has said that "literacy learning is a process that has its roots in the home, beginning in infancy with the child's exposure to oral and written language" (p. 86). Some children enter school aware of print; these seem to make sense of reading with ease. It appears that others, who have had a sharply limited exposure to print, have significantly different needs. Based on my experience and on the literature about the reading process, this second group can most definitely learn to read. But often, the techniques used by the teacher must be in close accord with the students' own interests. This can magically change a classroom from a dull and stifling place to one of spontaneous and wonderful life.

For the past three years I have been teaching reading to mixed groups of children in the first to the third grades. I was assigned the beginners, who had little experience with print. The school had implemented a new reading program which was heavy on phonics in the first three grades. That is, the emphasis was placed on sound/letter relationship. For my students, the sound/letter relationship was important, but so were the other aspects of the challenge to read.

Children Need to See a Purpose in Reading

First of all, this group of children needed to see a purpose in reading. This is important because reading usually conveys a message that is interpreted according to one's experience. Instead of emphasizing sounds in isolation, I decided to help my students make the connection between purpose and process by continuing to read aloud to them every day. This practice was, in fact, suggested by the reading program, but only for the Kindergarten and Pre-Kindergarten levels. Also, I developed my lessons from what I considered inherently interesting stories, rather than from the basal series that was called for by the reading program. The series was interested in isolating words from those stories to practice individual sounds. Our interests were more global.

After the initial class openings–greetings, date, call of the roll–the children in my class were invited to listen to a story. There were specific rules to be followed during that time. Students were not allowed to leave the room, and they could not interrupt the teacher while she was reading. Any emergency would be taken care of before the story started. During the first story I read, the children were at their desks listening attentively. After I finished, the children said that they wanted to sit on the floor to hear the next stories. Also, they all wanted to be able to see the pictures that accompanied the text. I obliged and decided to keep a journal on reading behaviors I observed during relevant activities in the classroom. The comments the children made, and their interactions before and during reading were noted. The activities of the students with the stories were also recorded as were other observations that I considered important for the development of reading over a one-year period. Those observations were analyzed and categorized to explain the processes that children develop when learning to read. This paper describes some of those processes when children are learning to read in their native language, Spanish.

Organization According to Affective, Cognitive and Metacognitive Skills

The many observations I made could be grouped into several different categories. To organize these observations, I decided to adapt some of the terms utilized by O'Malley and Chamot (1990) in their research on learning strategies. They had identified three types of skills: affective, cognitive and metacognitive. The affective skills encompass motivation, positive encouragement, and interactions. The cognitive skills include the mental process displayed by the children when absorbing a story read to them or being read by them. The metacognitive skills include those behaviors displayed by the children when talking about their awareness of learning to read. It is my belief that for children to process written language, they need to develop affective skills first. That is, they need to know what the function of the symbols (words) is in order to process them cognitively and analyze them metacognitively. These three skills are closely interrelated.

Affective Skills

In the affective domain, the children were able to take care of their own discipline as they listened to stories. If a child was distracted and tried to engage others in a conversation, he was told by a classmate to pay attention. When children were engaged in a story, they did not allow anyone to interfere with or distract them. It was evident that children were inner-motivated. At the beginning of the school year, students were expected to listen to the stories the teacher read. Later on, children were given the choice of listening to stories or doing whatever they wanted as long as they were not interrupting the story the teacher was reading. On a few occasions, one or two decided to work on their own. The reasons reported by the kids who left the group, usually the third graders, were that the stories were "too baby" for them. The comment that the story was too long was often reported by the first graders who had chosen another activity.

In the reading group, the children developed a kind of bonding and trust that helped them in the possibly more natural development of skills relevant to the acquisition of reading. Reading became an extension of the oral language, which was manipulated at different meaningful levels. The desire to gain meaning from the printed page was evident. Expressions such as "Can you read this book again?" or the creation of stories when a child was pretending to read indicated that reading was an activity that they enjoyed. Also I was afforded the opportunity to introduce critical skills in a very smooth way in contextual situations. According to

Vygotsky, Montessori has suggested that reading and writing are activities that should be "cultivated" rather than "imposed" (Vygotsky, 1978, p. 118). When children heard pattern books, they joyfully joined the teacher in the patterned or repetitive parts and they read on their own with confidence and knowledge of the story lines. All children in the group developed a love for books and for finding out what was written in them. Specifically, the affective domain was stimulated by trust, bonding, choices, and respect for those choices. The motivation was part of the inner personal interaction between the student and the meaningful opportunities to read and write. Some of the writing activities that children engaged in included original stories from books read to them and creative stories about pictures they drew. They made story maps using vocabulary from the stories, or they wrote questions to the characters of a story.

Children in Dr. Santiago's class respond with enthusiasm and interest.

The writing activities were done in small groups of three or four students, in which each child would contribute a sentence or a picture—or would discuss what he or she wanted to write. Usually the teacher provided pictures for discussion to guide them in the writing, but the stories originated with the students, without the teacher's input. Peer communication was very important because it clarified ideas. The students were able to plan strategies that would help them to develop a story. For example, on one occasion, during the Christmas season, I suggested to the students that they make a list of things they wanted for Christmas. One wrote "Yo kiro nu jubt." He was so proud of his accomplishment that he shared with the whole class how to write the word "juguete" (toy). I learned from this child that his notion of the word "juguete" was "jubete," a version which is very common among young Spanish-speaking children. I was confident that once this child learned to pronounce "juguete" correctly, he would not have any problem attaching the conventional spelling to the word. Getting to know the students is very important. Once the teacher knows their strengths, it is easy to build on them to stimulate the learning process.

Cognitive Skills

After children were motivated and after thay had developed a love for books, it was interesting to observe the many interactions in which they were engaged. When a story was read, they predicted or guessed what was going to happen in the story. As Goodman and Miles (1970) and Smith (1988) have indicated, guessing is key to the learning process. The prior knowledge of the students was activated and they were able to connect their experiences and reach conclusions. They attended to the pictures and the text and reflected upon the skills that they were acquiring through statements such as "I know what it says there." They were becoming familiar with letters and sounds in a natural and nurtured fashion. Reading became a fun discovery activity. Memorizing a book or part of it helped not only their cognitive skills but also their affective skills, since memorization gave them the power to read and feel like independent readers. It also helped them discover the code—what symbols represent which sounds. At one point, when one of the children was attempting to read "Tito tira la bola," he read instead "Tito tira la dola." His reading partner corrected him by saying, "Here it doesn't say dola: it's 'bola'." This same student had difficulty himself distinguishing the "b" from the "d" but in context, he was always able to distinguish one from the other. In other words, the context was more important than the form in helping to clarify distinctions.

A Word on the Word "Natural"

The approach I used in order to develop reading appeared to be more natural. That word,"natural," often makes researchers nervous–and rightfully so because it is used without definition. I use "natural" in the sense that many aspects of this approach did arise more in the reactions of the children themselves and less in the preconceptions of theorists which seem at times artificial and manufactured. Reading activities in some of the other approaches seemed to be forced upon the students; while in a more natural approach, the activities were part and parcel of the process. For example, in many instances, the children were the ones who requested or suggested activities that went beyond the story read. "Can we dramatize the story?" "Can you write words

that start with that letter?" "Where is the word 'bicycle'?" Children shared different versions of the stories read and in many instances, some changed the storyline in order to make it more attuned to their experiences.

By March, I felt that the students were taking care of their own learning and that they didn't have to rely on the teacher as much as they did at the beginning of the school year. They were reading with partners and helping each other, confirming Rosemblat's (1978) assertion that "partner reading helps to bridge the gap between relying on the teacher too much and reading more independently" (p. 194). Students developed strategies which were teacher-initiated, such as asking "why" questions. They developed vocabulary at the receptive level and confirmed the words they knew at the productive level. In stories that included terms from other Spanish-speaking countries, students were able to negotiate meaning. When reading on their own, they showed that some of their miscues were semantically correct based on the vocabulary knowledge they had acquired. Tito tira la "bola" was read for Tito tira la "pelota" since "bola" and "pelota" are synonyms. At the cognitive level, the students were able to predict, analyze, make connections between text and real-life situations, talk about vocabulary, and evaluate stories. They were also able to focus on utterances and labels from the books.

Metacognitive Skills

Conscious manipulation of written language may occur at the emergent reading level. Students develop strategies and are able to talk about how they learned them and how they used them. Emergent reading strategies get closer to a model of reading as flexible strategic orchestration of visual and non-visual information (Clay, 1979; Goodman and Miles, 1970; Smith, 1988). Once a child is able to recognize how he learned a skill, he wants to share it with less able students. During pair reading, two students were reading the book *Los Cochinos* by Robert Munsch. They had no problem identifying the title, but when they were deep into the story, one read "cerdos" instead of "cochinos." The other child pointed out the error and explained how he figured out it was "cochino" and not "cerdo." "*Cochino* tiene *ch* en el medio y *cerdo* no tiene *ch*." For that child, identifying distinctive features in the word made him identify and/or remember it.

In another instance, when someone suggested to a student named Luis that he copy a word from the board, Luis—who was a good decoder—informed his classmates that he wouldn't copy from his teacher but from his head. The children had been asked to write a story about their favorite animal, and the names of a few animals were written on the board, but Luis decided to take a risk and write the word on his own. He said that when he was writing the word, he was saying it part by part until he finished it. Apparently, for some, the strategy that they were using was still relying on the teacher for accuracy. Luis, however, was using emergent strategies for writing which developed from his ability to recognize words independently. Luis was operating at the zone of proximal development, which Vygotsky (1978) defines as "the distance between the actual developmental level as determined by independent problem solving, and the potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (p. 86). It was characteristic of this group of children to share their metacognitive skills with others. The comment made by Luis was indicative of his reading development stage. He was about to start on his own and try out his mental capacity at the risk of not being accurate.

Reading Aloud Helps Other Skills Emerge

The experiences described above have shown me that any reading program can be adapted to meet the needs of the students. By incorporating the reading-aloud component to my reading group consistently, I helped the other skills to emerge in a natural and meaningful way. I did not need to dwell on tedious phonic practices because when these practices were needed, either the children initiated them, or the teacher initiated them when they were considered pertinent to the lesson. Some of the techniques I used were recommended by other reading programs, but only at the Kindergarten level. In some programs, the content of the reading itself is considered relatively unimportant. On the other hand, I think it is critical to arouse very deeply the interests and excitement of the students. With some of the prescribed reading texts, this is difficult if not impossible.

Often, teachers are put in a position where they become a hindrance to the natural learning process by prescribing what the children should learn and not creating the necessary conditions for learning. Learning to

read and learning to speak are parallel processes. Parents do not have a curriculum to teach their children to speak: children acquire language in meaningful situations. Listening to stories and talking about them expanded their linguistic experiences which provided a good model for writing. It is important for children to interact during the reading activity. Children learn from other children if the teacher has created the right environment. Vygotsky (1978) asserts that "what children can do with the assistance of others might be in some sense even more indicative of their mental development than what they can do alone" (p. 85). Children are creative and always find an interesting way to deal with stories read: "Can we make a picture?" "Can we dramatize it?" "Can I take the book home to read it to Mami?"

The learning of the alphabet may assist children in reading, but children who haven't learned the alphabet prior to first grade can learn it in the context of the reading lesson by identifying individual letters while reading or after reading. Once children realize the importance of the letters in reading and writing, they ask questions or use whatever tools are at their disposal to figure it out. Using their own names and the names of the classmates was an excellent tool to practice the letters without relying on the memorization of the alphabet.

Children Take Charge of Their Own Learning

I became convinced that the emphasis that is often placed on the sounds of the letters is largely irrelevant. Some children knew the alphabet; however, they were unable to put the pieces together. Other children were able to read and didn't know the names of the letters. In an academic environment, children learn from meaningful teacher-student or student-student interactions. Children should be encouraged to take charge of their learning environment and their own learning, and not let anyone interfere. Their discipline is inner-directed when they are engaged and motivated to achieve a goal. Once children become independent in an activity, they want to share their expertise and their classmates are eager to listen. Through many reading activities, I have found that children not only learn to discover the code and use it independently, but that they also share, encourage, support and trust the teacher and other children. There are different stages in the reading and writing process. The stage that the child has already reached is more important than the stage where he should be according to age and grade. We fail our students by saturating them with what we think they should know at a certain age instead of finding out where they are and what they know, and continuing from there.

Through my daily observations, I was able to get to know my students and tap on their strengths by stimulating their curiosity and their interest in becoming independent learners. I was also able to recognize the interplay of the affective, cognitive and metacognitive domain of these children who were developing the reading process. The role of the imagination in all of these processes is very important and should not be underestimated.

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Mini-Earth: A New Planet in the Macrocosm of Language Teaching

by Natalia Vanyushkina

Natalia Vanyushkina has had extensive experience as a senior instructor of English and Russian as a foreign language at Yaroslavl State University in Russia. During that time, she moved away from the traditional grammar translation method that is quite common in Russian education and began developing an experimental course, "English through World Cultures and International Dance." While teaching Russian at Susquehanna University in Pennsylvania (1992-1994), Natalia began modifying this approach. At Vermont, where she is completing graduate studies in English as a Second Language at St. Michael's College, her students study various cultures representing America.

A new planet—Mini-Earth—has been discovered in the universe of language teaching! I want to share this exciting news with all those who are in constant search of creative ways to make learning foreign languages more enjoyable and effective. I invite you to make a short journey to this planet and discover its many sides.

The approach I call "Mini-Earth," the happy miniature replica of our planet, was born in Pennsylvania, where I taught Russian to American students at Susquehanna University. Four years ago, I joined "Susquehanna International Dancers," a wonderful group of amateur folk dancers in Bloomsburg, Pennsylvania. There I learned many folk dances from all over the world. The idea of Mini-Earth grew out of my love of dancing and interest in cultural diversity. I firmly believe that a creative combination of language, dance and culture has the potential to bridge the gap between practicing the language in the controlled environment of the classroom and using it for communication in the unpredictable real world.

English through World Cultures and International Dancing

Two years ago, I started teaching an experimental multiskills English language course, which was entitled "English through World Cultures and International Dancing." This activity was sponsored by the Department of Arts at Yaroslavl State University in Russia. World cultures as the multifaceted content of the class, and international folk dance as a motivating context for enhancing verbal and non-verbal competence ensured an indirect link with the real world. Language, culture and dance were blended harmoniously in the class and were never considered as separate activities.

The class consisted of twelve (and later twenty) Russian adult learners of different ages (16-48 years) and backgrounds (university students, lab assistants, professors, etc.). Prior to the beginning of our program they had studied English through a conventional grammar translation method which is still common in Russian schools. Their proficiency levels were mainly from high beginner to intermediate. The course was a creative game drawing upon both the reality of the students' experience and their creativity. The imaginary world of "Mini-Earth" had streets instead of countries (e.g. Spain Street) and was so small that the residents had to speak a common language—English in our case—to be able to communicate. There was one more thing that made Mini-Earth unique: its citizens danced rather than walked along the streets. Very soon Mini-Earth became a safe place to live, and my students were to be its loving masters for two years.

Our evening class met for five hours once a week. The lessons were a series of scenarios linked by cultural themes featuring different countries. Pictures, posters, handicrafts, national costumes, and other realia helped transform our classroom into different "streets." We stayed in every country for about three weeks (fifteen hours). Every new country was highlighted with different colors on the large map of Mini-Earth so that we could see our itineraries. We created our own Mini-Earthian mythology and inside jokes, chose the best designs for the flag and traditional costumes, wrote out hymn, made more than forty dolls in traditional costumes of the target countries, started a *Book of Mini-Earthian Achievements and Records*, a group photo album and a *Book of Suggestions and Complaints*. We had tea at a big table to be more of a family. Nobody was dominated or abandoned. Everybody was treasured and appreciated. These were some of the factors that made the group cohesive and helped dispose of cliques and territories.

Culture Itself Provides Meaningful Context

Culture provided the meaningful content, not just a diversion from less interesting topics. Similarly, English was a tool for meaningful communication, rather than an end in itself, a subject for credits. English was

the only recognized language. Russian was forbidden even during dancing or having tea. The students who violated this rule had to pay a fine which later went towards prizes. Most of the language work in class was oral to emphasize listening comprehension and speaking proficiency. Nevertheless, reading and writing constituted a large percentage of the homework. The students engaged in skimming and scanning while searching for the new information in books, newspapers and handouts. They also wrote letters to their foreign friends who had visited the classes. Fresh news about the target countries was always a part of the weekly assignment.

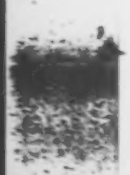
There was also the "Task of the Week" which usually reflected the content of the lesson. For example, when we "visited" China, the students were asked to write some Chinese recipe for the party, translate a Chinese philosophical poem into English (or write their own), write the "Word of the Week" (we studied challenging words in different contexts on a weekly basis) as many times as possible on a tiny piece of paper, and find out about the spiritual significance of ushu as opposed to the other martial arts.

The language activities followed naturally from the cultural content material. They ranged from the serious (e.g., conferences) to the frivolous (e.g., acting out comical situations). Some of the most common exercises were brainstorming about the countries, discussing cultural differences and similarities, role-playing, debating, playing games, scavenger-hunting, and problem-solving. We found an effective way of reviewing the large amount of information the students memorized about the countries. In every country, we had two teams competing for points. For example, "The Aztecs" and "The Maya" in Mexico proudly displayed the achievements of their civilizations, trying to prove that their contribution to the world was more significant. The competitive spirit helped to bring the knowledge out in a fun way, and the information stayed in the memory for a long time. Another example of a successful memorization task was a game similar to "Tic-Tac-Toe." That is, while in Sweden, after listening to the story about Nobel only once, the team members tried to win the game by filling out the question word squares with X's and O's. The students were so motivated to memorize all the particulars about the inventor's life during the game, that even after several weeks they still remembered the facts from that story.

In the process of studying the countries in all aspects, we covered an array of useful conversational topics, for example, government, clothes, food, entertainment, protocol, transportation, character traits, etc. Even though planned in advance, all the activities and exercises were flexible and subject to variation on an impromptu basis. They were structured in such a way that they would relate the content material to the students' own lives. Problem-solving based on the texts facilitated understanding of the important and often controversial issues discussed (e.g. ecology, marital problems, attitudes towards education, healthy style of living, politics, and relations between people). Learning was mostly inductive. The students influenced what happened and how it happened, and many group decisions and ideas for classes were borne out of our lively—but never aggressive or abusive—discussions.

Active Learning Situations

The class also created active learning situations, including acting out the countries' events and celebrating their holidays. We passed a bill at the Parliament session and competed in eloquence at the Speaker's Corner when we were in England. We chose the Bard at National Eisteddfod in Wales and dressed in green to celebrate St.Patrick's Day in Ireland. We had a tribal contest in Africa. While in France, our men competed for the title of the best couturier, creating new designs which deserved to be demonstrated at the most prestigious fashion shows in Paris. We had a lot of fun at the carnival in Italy, where everybody was supposed to explain the meaning of their carnival costumes and prove that it was the best. We attended the merriest Jewish holiday Purim in Israel and revived the clan system in Scotland. We voted for our own Nobel Prize Laureate who got his award for the best invention at a Swedish gala party. China inspired us to practice calligraphy and martial arts, and Greece led us to philosophical discussions. For all the activities, we tried to use traditional costumes—or at least their elements—which we made ourselves to integrate our simulations into the picture of reality. To extend the classroom to the outside world, we invited English speakers and the representatives of the studied countries to our presentations. The students could see the immediate practical relevance of all the knowledge they acquired in the classroom.



The Actual Role of Dance in the Course

I can anticipate a very important question now. What was the actual role of dance in the course? International folk dance was an indispensable part of our program. Rich in cultural ideas, it extended the students' knowledge of the world and its ways and introduced cultural authenticity into the classroom. Highly impressive and stimulating, it touched deep-seated emotions, evoked imagination and created relaxed receptiveness to the language. Readily available and dynamic, it provided a nice break from concentrating on challenging mental tasks, changed the pace of the class and helped get rid of a class routine and predictability. Community-based, it developed the sense of belonging to the group and sharing. Success-oriented, it boosted the students' self-esteem and confidence. Symbolic and full of rhythmic patterns, it offered an alternative way of studying new vocabulary and structure.

Ms. Vanyuchkina (right) takes her class to celebrate a summer day on the banks of the Volga River in Russia.

"If you could dance all that I just said, then you would understand." That is how Zorba the Greek saw the beautiful connection between dance and language. Besides teaching language-to-dance vocabulary, we could introduce spatial relationships, shapes, action verbs, adverbs of intensity, the names of the body parts. Dance also provided contexts for teaching particular grammar points, the most common of them being the Present Continuous Tense (What is your partner doing now?); Degrees of Comparison (Who can do it faster?); Present Perfect (I have turned); Yes/No Questions (Did he step to the right?). I tried to "translate" rhythmic sequences into their verbal counterparts by incorporating rhymes and grammar chants which I made for particular grammar points to fit the music of a dance. For example, the tune and rhythm of one of the dances were ideal for practising Perfect Tenses ("Have you ever been to the Moon? Have you ever seen a raccoon? Have you ever done any miming? Have you ever tried mountain climbing?—No, I have never been to the Moon, and I have never seen a raccoon, either…). The students enjoyed singing these verses while dancing or reviewing the new grammar rules at home. It was also a very effective memorization technique which did not conflict with the creative spirit of the class. Many other examples could be cited, but they all point to the same conclusion: teaching grammar through dance and music is an enjoyable educational experience.

Dances and the Development of Communicative Competence

As the class made more progress, dance activities became more complicated. When Thomas Edison said that "great ideas originate in the muscles," he probably recognized that our muscular movements and mental abilities function in concert. Dance can communicate a wide variety of ideas and emotions, reflecting social behavior and values. The students discussed the content and implied meaning of the dances, sharing their opinions with the group. This way, dance enhanced thinking skills and increased ease in using language. The most sophisticated task of all was to translate images into dance forms. During the second semester, the students were able to create their own dances. For example, three teams of students performed in turns tribal dances of their own invention to African music. The rest of the class tried to capture and guess the key ideas of the dance and describe their feelings about them, drawing upon their newly acquired knowledge of South Africa and related vocabulary. Then the students selected, by popular vote, the dance they considered the most evocative of the expressed emotions. This example is one of many where dance supported the development of communicative competence in our EFL classroom.

As a rule, dance activities took ten to forty minutes of a class, depending on the complexity of a task. I borrowed the music from the Susquehanna International Dancers, a local troupe. The dances were arranged in logical order from simple to more complex to permit everybody to experience success. The students received corresponding notes to be able to review the new steps and vocabulary at home. To correct the students' mistakes in movement, I usually reproduced the steps in a comical exaggerated way, asking the group to describe what was happening. We analyzed the errors together, without any inhibitions. When the Mini-Earthians conquered their first nervous efforts in movement, they gradually lost their fear of speaking up in front of the others.

The culmination of our achievements in studying the language and the cultures were international parties which proved to be a very effective teaching technique. Besides reviewing all the dances, cooking and enjoying samples of international cuisine, playing the games of the studied countries and singing, the students acted out the most imaginative skits uniting the target cultures and dances in a play. For example, at the party devoted to the USA and Peru, the students performed a story about a cowboy who fell in love with a Peruvian Indian girl and had to prove to her angry father that he deserved his daughter in many ways, including ability to dance. The students not only showed their knowledge of the countries and English, but also displayed their sense of humor, e.g. "I will PERUVE my love." Fun at the parties generated energy and motivation for the achievement of the serious goals. The parties measured the students' self-confidence and the ability to take risks. They also facilitated their mastery of English and world cultures. At every party we had a contest for the best knowledge of the countries.

Goethe: We Learn from Those We Love

Goethe said that "In all things, we learn only from those we love." Our teaching and learning together on Mini-Earth was an act of love. The course gave new meaning to our lives. We all became better and wiser people: tolerant and flexible, more knowledgeable and versatile, happy and kind to each other. The students managed to overcome their inhibitions and develop a strong sense of self-esteem. Even those who were very rooted in reality became more romantic and adventurous. Entering the classroom, they left their worries behind. They stopped being uptight about making mistakes. That was one of their greatest achievements because many Russian students tend to be very structured in their learning styles. At the end of the course, most students could carry on conversations, support their points of view, and improvise on particular topics in English. Their listening comprehension increased significantly. They also developed some long-lasting values and feelings beyond the knowledge of new vocabulary and grammar structures and learned how to enjoy studying.

Joining Hands on Mini-Earth

This class is by far the most challenging, innovative, and rewarding project I have used in teaching. I started my days with planning and doing things for Mini-Earth. I would wake up in the middle of the night to jot down a new idea. The students gave me so much feedback that all my efforts paid off. The course was certainly a worthwhile investment of time and soul. Now, I am working on a companion manual for this course. I hope our happy planet will keep growing, and more people will be willing to join their hands on Mini-Earth.

Pattern Poems: Creative Writing for Language Acquisition

by Margaret R. Moulton and Vicki L. Holmes

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> *One of the most important conditions for learning a foreign language (or in developing confidence in one's own language, for that matter) is the opportunity to play with it, to pull it this way and that, to test its elasticity, to test and explore its limits. Poetry is par excellence the medium in which this can be done.*
>
> (Maley & Duff, 1989, p. 9)

Poetry has a universal appeal to students because all languages have it. The target language may be new to learners, but most concepts of poetry are familiar to them. By writing poetry, second language (L2) students inductively learn a wide range of language skills, such as vocabulary, parts of speech, and syntax, while using familiar poetic concepts of visualization, rhythm, and cadence. The grammar and syntax of poetry provide leeway for experimentation that prose often does not. "In one sense, the writing of poetry is an ideal task for language learners because of its tolerance of 'error'" (Widdowson, cited in Maley & Duff, 1989, p. 9). Furthermore, poems offer a complete context for writing in a compact form so that even students with the most rudimentary of language skills can produce them, providing visual testimony to their growing proficiency in another language.

Johnson (1990) points out that poems either follow "designated or fixed" patterns, what he calls "closed forms," or create their own patterns as "a reflection of the content," i.e., "open forms" (p. 26). We have found that short, simple closed forms, which we call pattern poems, are especially useful and motivational. Having set formats, which we do not insist our students always follow dogmatically, patterns not only provide guidelines for teachers but also allow students the freedom to concentrate on expressing their ideas without having to worry much about form. "Form poetry gives [students] a sense of support and allows them to complete a poem fairly fast" (Kazemek & Rigg, 1995, p. 26). Patterns can be selected to teach specific concepts such as conditional tense, present participles, summarizing, and contrast, and they lend themselves to working in large groups, in small groups, and as individuals. They are more challenging and satisfying to students than worksheets, and they offer a chance for students to share their work in a noncompetitive manner. Many patterns can be used with all levels and ages of learners. Even those who cannot yet write can dictate poems as a language experience (see Davidson & Wheat, 1989; Townsend, 1982).

New Wine in Old Bottles

Most of the patterns we have selected to share have been used by teachers and passed on through the years by word of mouth so that we have found it impossible to acknowledge the origins of many of these patterns. And while we describe some of the ways in which we have used them, other teachers may find other uses that fit their needs and their students' more effectively. We are merely offering these patterns as a means of encouraging creativity in teaching and learning language.

1st Form: The Catalog Poem

The simplest pattern, the catalogue poem (see Figure 1), is essentially a vocabulary lesson that works well with beginning L2 students because it requires no knowledge of syntax. It focuses on action words—present participles—associated with a particular noun that is not revealed until the last line. For the poem's reader, it becomes a discovery process of what the noun will be, and it can even be made into a game by covering up the last line of each student's poem. For the poem's author, it requires reverse and visual thinking in that the student must begin with the last line—the main idea—and, through visualization, imagine actions that, together, describe that idea alone.

Figure 1. Catalogue pattern and student samples.

Catalogue Pattern	Sample Poem #1	Sample Poem #2
One present	***Chewing***	***Honking***
participle	*Playing*	*Speeding*
per line,	*Throwing toys in the air*	*Losing*
with each one	*Chasing*	*Turning*
describing	*Eating*	*Braking*
the nouns	*Sleeping*	*Screeching*
in the last line of the poem.	*Sniffing*	*Cursing*
Noun, noun, noun.	*Chasing a ball*	*Jumping*
	Waving a tail	*Stopping*
	Swimming	*Signaling*
	Barking	*Cars, cars, cars!*
	Dogs, Dogs, Dogs	
	Kindergartener (dictated)	Second Grade Student

2nd Form: The Cinquain

The cinquain also emphasizes vocabulary development and introduces the concept of a phrase. Its five-line format (see Figure 2a) teaches economy of expression as well as parts of speech while focusing on creative communication of a single idea. The cinquain lends itself to both collaborative and individual writing. As a collaborative effort, we have found that students negotiate the nuances of vocabulary when they brainstorm possible words to use in each line. They also assist each others' understanding of parts of speech as they discard and select their vocabulary choices according to the format of the poem. While the cinquain can begin with any noun citing a person, place, or thing (see Figure 2b), we have also found that as an individualized activity, it makes an interesting icebreaker when the noun is the students' own names (see Figure 2c). It can also be used to summarize a story's theme or main character (see Figure 2d) or a concept in math, science, or other content areas.

Figure 2. Cinquain pattern (a) and student poems showing standard cinquain (b), autobiographical cinquain (c), and characterization from* Return of the Native *(d).

Cinquain Pattern 2a

Line 1: One word, both title and subject of the poem (noun)
Line 2: Two words that describe the subject (adjectives)
Line 3: Three words that express an action by the subject (participles ending in -ing)
Line 4: Four words that tell a feeling the writer has about the subject (verb phrase)
Line 5: One word that is a synonym for the subject or restates or sums it up (noun)

Sample Cinquain 2b	Sample Cinquain 2c	Sample Cinquain 2d
1. **Flea**	**Jorge**	**Eustacia Vye**
2. Small, fierce	Curious, intelligent	Beautiful, self-centered
3. Hopping, biting,	Listening, analyzing,	Dreaming, scheming,
hiding	evaluating	seething
4. Makes my dog itch	Learning to speak English	Wishing for more, committed
5. *Pest*	*Lawyer*	*Suicide*
Junior High Student	Adult Student	High School Student

3rd Form: The Diamante

The diamante is closely related to the cinquain, for its format, in terms of grammar, uses the same parts of speech almost in the same sequence. The difference, however, lies in the diamante's antithetical focus (see Figure 3). While the traditional cinquain begins and ends with synonyms, the diamante begins and ends with antonyms, encouraging students to expand their vocabulary. We have found that the easiest way for students to write diamantes is to move both forward and backward at the same time, that is, they begin with the first

and last lines and work their way toward the middle. This is sometimes a new and, we believe, creative and useful concept for students who often think that authors start at the beginning and work their way through to a "perfect" piece of writing by the end. Like the cinquain, the diamante's lack of syntactical structure makes it easy for beginning/intermediate L2 students.

Figure 3. Diamante pattern and student samples.

Diamante: To begin, think of two opposite nouns. Put one on line 1 and the other on line 7.
Line 1: One noun.
Line 2: Two adjectives related to first noun.
Line 3: Three participles (-ing, -ed) related to first noun.
Line 4: Four nouns, two related to first noun and two related to second.
Line 5: Three participles (-ing, -ed) related to second noun.
Line 6: Two adjectives related to second noun.
Line 7: One noun.

Sample Diamante #1
Fire.
Hot, fierce.
Burning, blazing, lighting.
Yellow, blue—blue, white.
Freezing, drifting, snowing.
Cold, heartless.
Ice.
Junior High Student

Sample Diamante #2
Human.
Polite, kind.
Helping, thinking, hearing.
Intelligence, idea—action, food.
Fighting, eating, hunting.
Angry, dangerous.
Animal.
Adult Student

4th Form: Poetic Form Sentences

Several other patterns based on thesis-antithesis like the diamante lend themselves to use with beginning language learners. These poetic form sentences (see Figure 4) can even be used with preliterate L2 students since they are essentially cloze structures. They are useful for introducing the concept of a simple sentence without the students having to create the entire sentence themselves. The four patterns resemble each other closely by moving from one concept to its opposite and can be written in large or small groups or by individuals.

Figure 4. Patterns for poetic form sentences.

Pattern #1
What I Like
I like _____.
I like _____.
I like _____.
But I don't like _____.

Pattern #2
What a _____ Is
A _____ is _____.
A _____ is _____.
A _____ is _____.
But a _____ isn't _____.

Pattern #3
Hello and Goodbye
Goodbye to _____.
Hello to _____.
Goodbye to _____.
It's (season, season, season).

Pattern #4: In Contrast
(This pattern is more easily demonstrated than defined via teacher-written samples.)

Over and Under
The sky is over my head.
The birds are over my head.
The clouds are over my head.
The earth is under my feet.

The Red Hen
The red hen planted the grain.
The red hen harvested the crop.
The red hen baked the bread.
The dog, goose, and cat didn't help.

5th Form: Five Senses Poems

While most poetry is based on sensory images and feelings, two patterns make both reader and writer consciously focus on those images. Weekday Senses (see Figure 5a) is the simpler of the two since it uses sentence stems containing a day of the week and a particular sense in each of the lines. It can be used with all

levels of L2 students. While the images do not need to be related to each other, the form evokes a more poetic effect when the images are associated with a single theme.

Figure 5. Five senses poems.

Weekday Senses Pattern 5a	*Nature*
On Monday I saw _____.	*On Monday I saw the sailboats.*
On Tuesday I touched _____.	*On Tuesday I touched sand.*
On Wednesday I heard _____.	*On Wednesday I heard waves.*
On Thursday I tasted _____.	*On Thursday I tasted hotdogs.*
On Friday I smelled _____.	*On Friday I smelled the refreshment stand.*
	Second Grade Student

Five Senses Pattern 5b	*Fall*
Line 1: What color an emotion or idea is.	*Fall is red and yellow.*
Line 2: What the emotion tastes like.	*It tastes like chicken soup.*
Line 3: What the emotion sounds like.	*It sounds like wind through the trees*
Line 4: What the emotion smells like.	*And smells like warm wood smoke.*
Line 5: What the emotion looks like.	*It looks like what you see*
Line 6: What the emotion makes you feel like.	*When you get your new glasses.*
	It makes you feel energetic.
	Junior High Student

The Five Senses Poem (see Figure 5b) is more difficult because of its use of metaphors and similes. It thus works best with higher level language learners. While the Weekday Senses poem looks inward to the poet for its inspiration, the Five Senses poem looks outward to describe a single concept which is established in the first line of the poem. The former must be written by an individual, but the latter, because of its outward look, can be written by small groups, large groups,and even jigsaw groups with one line assigned to each group, thereby encouraging oral interaction.

6th Form Poem: The Hero Poem

The hero poem (*Hero Poems*, 1991) is similar to the cinquain when the latter describes a person or character (see Figure 6). The hero poem focuses on describing someone the poet admires by defining who, what, when, and where, but its format can also be used to teach parts of speech, such as adjectives and present participles, and parts of sentences, such as appositives and prepositional phrases (see Figure 6). History lessons, current events, biographies, pop culture figures, and even literature can be sources of inspiration for hero poems. As students write about the figures they have selected, they personalize their understanding and expand their conceptual frameworks of the person's life. Reviewing text–from history books to popular magazines–with the idea of writing a hero poem forces students to focus on main ideas and events in a different manner than for a test or essay. In addition to becoming familiar with factual information, students are called upon to evoke mental images of the person about whom they wish to write. By selecting their own heroes, students' choices often provide insight into their own interests and aspirations. By sharing these heroes, often from their native cultures, students provide opportunities for intercultural learning and understanding (Kovacs, 1994).

Figure 6. Pattern for hero poem and student samples.

Hero Pattern

Line 1: A person you admire
Line 2: Three words to describe the person
Line 3: Place, group, or activity identified with the person
Line 4: Three action words (-ing words) for the person
Line 5: When or where the actions take place
Line 6: Thoughts or feelings about the person

Dith Pran
Powerful, smart survivor.
War zone reporter.
Working, trying, running.
Cambodian struggle.
He tried to get out of the killing field—to be free.
Junior High Student

Miguel Hidalgo
Loving, helpful, proud.
"Father of Independence."
Fighting, speaking, defending
In old Mexico.
Thanks to him we are all free.
Junior High Student

The 7th Form Poem: The "I Am" Poem

A very personal poem, the "I Am" poem (see Figure 7) can also provide insight to students' interests, aspirations, concerns, and cultures, which can be used for further lesson planning and more personalized instruction. It does, however, require more knowledge of English syntax since each line is a complete sentence. Moreover, it requires a larger, more sophisticated knowledge and vocabulary of a particular interest. Because of the verbs provided in the pattern, students begin to discriminate between closely related ideas such as *hope* and *dream*. The "I Am" poem is therefore more appropriate for intermediate/advanced L2 students.

Figure 7. Pattern for "I Am" poem and student samples.

"I Am" Pattern	*A Carefree Girl*
1st Stanza	
I am (two special characteristics you have)	*I am a carefree girl who loves horses.*
I wonder (something you are curious about)	*I wonder if there is a horse that can fly.*
I hear (an imaginary sound)	*I hear the stomping of a hundred mustangs on the desert in Arabia.*
I see (an imaginary sight)	*I see a horse with golden wings soaring into the sunset.*
I want (an actual desire)	*I want to ride swiftly over a green meadow.*
I am (the first line of the poem repeated)	*I am a carefree girl who loves horses.*
2nd Stanza	
I pretend (something you pretend to do)	*I pretend to be an Olympic jumper.*
I feel (a feeling about something imaginary)	*I feel the sky pressing down on me as I ride along a sandy shore.*
I touch (an imaginary touch)	*I touch the clouds on a winged horse.*
I worry (something that really bothers you)	*I worry that I'll fall off and become paralyzed.*
I cry (something that makes you very sad)	*I cry when a colt dies.*
I am (the first line of the poem repeated)	*I am a carefree girl who loves horses.*
3rd Stanza	
I understand (something you know is true)	*I understand I will not be able to ride every day of my life.*
I say (something you believe in)	*I say let all horses roam free.*
I dream (something you really dream about)	*I dream about the day I have a horse of my own.*
I try (something you make an effort about)	*I try to be the best rider in the world.*
I hope (something you actually hope for)	*I hope to ride all my life.*
I am (the first line of the poem repeated)	*I am a carefree girl who loves horses.*
	Junior High Student

A Stranger Who Leaves
I am a stranger who leaves myself.
I wonder if there is a place I can fit.
I hear the scream of my mind.
I see an ocean in red.

An Imagining Girl
I am an imaginative and sensitive girl.
I wonder if Prince Charming really exists.
I hear my fairy godmother speaking to me.
I see the twinkle in the stars.

I want to cry
I am a stranger who leaves myself

I pretend to be a prayer
I feel the illusion of the air
I touch the integrity of my scrapbook
I worry that I'll fall into contradiction
I cry for all my lovers
I am a stranger who leaves myself

I understand that sensation isn't real
I say the destruction makes production
I dream about life in a primitive age
I try to be nothing
I hope to sleep in flowers
I am a stranger who leaves myself

Adult student

I want a pumpkin coach
I am an imaginative and sensitive girl

I pretend to be like Cinderella
I feel good about my dreams
I touch my imaginary glass shoes
I worry if Prince Charming will find me
I cry that he won't
I am an imaginative and sensitive girl

I understand that Cinderella is a fairy tale
I say that some dreams come true
I dream that I am Cinderella
I try to be like her
I hope one day to meet Prince Charming
I am an imaginative and sensitive girl

Adult student

The 8th Form Poem: The BioPoem

The biopoem (Gere, 1985) is similar to the "I Am poem" in that its topic is usually a person, although it could be any other living thing (see Figure 8). In fact, Vacca and Vacca (1993) provide an example of a biopoem about the horseshoe crab. Biopoems can be reflective and autobiographical, allowing students to illustrate their feelings through words. Biopoems can also be empathic and biographical, encouraging students to identify with and express others' imagined feelings. They can even be inventive and anthropomorphic as when students write about animals or plants as though they have fears and hopes. In addition, the biopoem inductively introduces the concept of the relative clause in its repeated usage throughout the poem. Although biopoems can be modified by leaving out lines, they do require a higher level of language competency and thus lend themselves more to use with intermediate/advanced level L2 students.

Figure 8. Biopoem patttern and student sample.

Biopoem Pattern	***Claudia***
Line 1: First name	*Claudia*
Line 2: Four traits that describe character	*Carefree, happy, crazy, and lazy*
Line 3: Relative (brother, sister, son, etc.) of ___	*Sister of no one*
Line 4: Lover of ___ (list three things or people)	*Lover of GUYS, dancing, summertime and swimsuits*
Line 5: Who feels ___ (three items)	*Who feels happy when school is over, sad when she can't go to the movies and strange when she's being serious*
Line 6: Who needs ___ (three items)	*Who needs sunshine, roses, and evenings*
Line 7: Who fears ___ (three items)	*Who fears failing English, being lonely, and Giving a report in front of the whole class*
Line 8: Who gives ___ (three items)	
Line 9: Who would like to see ___ (three items)	*Who would like to see herself become RICH, The FBI, and Superman in person*
Line 10: Resident of	*Resident of Sparks, Nevada*
Line 11: Last name	*Soria*

High School Student

The 9th Form Poem: The Blotz Poem

Rather than recreating a real person, the blotz poem conjures up an imaginary creature (see Figure 9). It also calls for extensive usage of the dictionary and thesaurus in an effort to find words that fit meaning and start with the appropriate alliterative sound. The blotz thus provides a purpose for either introducing or reinforcing dictionary/thesaurus skills, and the extensive use of alliteration is particularly appealing to students, according

to Christison (1982). The Blotz poem allows students to let their imaginations run wild, employing imagery which may or may not be consistent with reality. It lends itself to humorous and collaborative efforts between students as they help each other find appropriate words, but it also requires more advanced language learners.

Figure 9. Blotz pattern and student sample.

Blotz Pattern

Line 1: Name your creature. (This is a ...)
Line 2: Tell where your creature lives (using words—4 or more—that begin with the same beginning sound of the creature's name).
Line 3: Tell what your creature eats (using words—4 or more—that begin with the same beginning sound of the creature's name).
Line 4: Tell what your creature likes (using words—4 or more—that begin with the same beginning sound of the creature's name).
Line 5: Tell something about your creature (using words—3 or more—that begin with the same beginning sound of the creature's name).
Line 6: Tell something about what your creature did to you (using words—3 or more—that begin with the same beginning sound of the creature's name).

Teacherians

Line 1. *This is a teacherian.*
Line 2. *Teacherians live in Turkish towers on top of telegraph transmitters in Tibet.*
Line 3. *Teacherians eat hotsauce hot-dogs, tarts, tender toast, and tuna.*
Line 4. *Teacherians throw temper tantrums, torment students, try on toupees, and twiddle their thumbs.*
Line 5. *Teacherians teach trigonometry, create tapestry, and like tanning their temples.*
Line 6. *This teacherian told me to tape up my mouth. It tortured me and tore out my teeth.*

Junior High Student

Creative Beginnings, Not Endings

The poems created through these patterns are not an end in themselves. While they can be the focal point of a lesson, they can also be "the starting point ... of a useful and exciting exploration of language" (Males & Duff, 1989, p. 16). While Kazemek and Rigg (1995) view the use of poetic forms as a disadvantage with L1 adult literacy students because the forms restrict students' use of grammatical structures, we view this restriction as an advantage for L2 students. Pattern poems can introduce the very grammatical structures L2 students need to learn and can do so in an enjoyable way.

Writing poetry need not be an isolated experience but can be creatively and successfully integrated with other L2 acquisition strategies. In addition to the language skills learned through pattern poems, writing poetry in a second language creates self-confidence and "positive feelings about the language learning experience" (Christison, 1982, p. 17).

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Beyond Passive Listening: The ESL Class Becomes the Band

by Dennis Sjolie

Dr. Dennis Sjolie is an assistant professor of English/ESL at the University of South Dakota in Vermillion, South Dakota, where he is also the coordinator of ESL. His experience as an ESL instructor reaches back fifteen years, but his experience in rock "n" roll bands (guitar and keyboards) goes much further back than that. Active in research and conferences, he also writes fiction and teaches creative writing courses.

Almost any rock 'n' roll musician will agree: performing good music with others requires communication, insight, and trust. The higher the level of communication, the greater the insight, and the deeper the trust, the "tighter" the music becomes. The aim of any serious rock 'n' roll band, in musicians' tems, is to become "so tight they squeak." The same basic philosophy applies to language learning in the ESL classroom: the higher the level of communication, the greater the insight, and the deeper the trust, the more successful the language learning–the "tighter" the language learning. Why the anology to music? Because music has long been considered integral to language and language learning.

Stage Set for Rock 'n Roll 'n ESL

As early as 1938, Holzinger and Harmon indicated findings that rhythm had an influence upon auditory discrimination in language. Similarly, Karlin (1942) found that students' musical abilities added to their listening and retention capabilities. Leutenegger and Mueller (1964) likewise suggested that musical dimensions such as "pitch, loudness, rhythm, timbre, time (duration), rhythm, and tonal memory" (p. 141) may be relevant in foreign language learning. More recogniable and more specific to the field of ESL, Lozanov, in the early 1960's, began his "suggestopedia" research, including experimentation with music therapy, relaxation techniques, and rapid vocabulary memorization (Blair, 1991). It is this initial research which sets the rock 'n' roll stage for the ESL class band.

Today, language theorists and teachers, even musicians, advocate music as a pedagogical technique in language teaching. "Music…appeals to diverse learning styles, stimulates creativity and word play, promotes classroom harmony, and can enhance almost any curriculum unit" ("Reach Every Child," 1994). Polisar (1994), well-known songwriter and children's author, stresses how music "opens new windows of learning…to unlock [students'] creativity…" (p. 69). Similarly, Langfit (1994) states, "Music is a medium that educators can and should incorporate into their classrooms" (p. 430). Listening to music, singing along with songs, and discussing song lyric structure and meaning are certainly enjoyable and beneficial TESL activities, but they serve only as fundamental beginnings. Songs also introduce basic vocabulary, list idioms and common phrases, present varied listening activities, assist in teaching pronunciation, provide cultural insight, and reinforce grammar knowledge (Whittaker, 1981).

Cooper (1991) argues that song lyrics are "reflections of our culture…[which may be used] to facilitate meaningful learning for students" (p. 56). Further, Cooper, Currie (1994), and Polisar (1994) urge that songs are the ideal medium for teaching history, heroes, and heritage–all pertinent topics to ESL classroom discussion and the fostering of language skills. History, heroes, and heritage—the three H's—further assist international students in developing American "cultural literacy," an area of knowledge essential to the completion of core requirements in virtually all degree programs. Goodkin (1994) states, "Almost every culture has some songs about animals, harvest, love, heroes…" (p. 41). Instructors need to encourage students to share such songs, exploring the musical diversity of the class. In a sense, this process is a musical pretest, a focused musical exploration which assesses students' musical knowledge and awareness pertaining to their cultural backgrounds. Goodkin affirms that often students are "unable to understand multiculture because they do not understand culture" (p. 41). To this we might add that often students are also unaware of their own particular and personal experiences with enculturation–that process by which we all become members of our own specific cultural group. Exploring cultural music backgrounds helps students discover their "musical roots" and further opens the process of communication about music and communication through music.

The Perfect Music for Multicultural Study

Polisar (1994) begins to pull the eclectic musical exploration process into clearer perspective for band formation when he suggests using "popular music to pave the way for discussions about our interconnected world... Have [the] class study rock music to understand the contributions of many cultures to this groundbreaking American art form" (p. 69). In this view, rock 'n' roll is the perfect music for multicultural study due to the multicultural musical styles incorporated by rock 'n' roll.

Listening to and discussing music immediately suggests singing along with music. Quite often, students are eager for more active roles in the music exercises done in class. Most cannot wait to begin singing. Teaching the silly old adage "If you can't sing well, sing loud!" usually dispels any lingering shyness or feigned reluctance. Once the class is singing together, dispense with tapes or CD's in favor of musical instruments. Bringing instruments to class to accompany the vocals is a sure but subtle way to begin changing the ESL class into the ESL class band. Begin with simple acoustic guitar accompaniment, or simple keyboard accompaniment for the classroom of vocalists. Basic arrangements are the best. Such arrangements are sheet music which provides "easy guitar/piano chords" written above the music staff. Music stores contain my books offering easy chord progressions–the fundamental chord base–upon which songs are "built." All the singers need is a chord progression to carry along the melody and fill in the vocal rests.

Next, learn what instruments class members play and encourage those students to bring their instruments to class, even if they say they cannot play very well. Many bands form with beginning level musicians. Perhaps instructors, too, need to brush up their musical skills: restring that old guitar, tape together those tattered finger-charts, dust off that portable keyboard that practically plays itself. Simple chord accompaniment is the rule at this point. As in language development, begin simple and work toward the complex. Musical flash and razzle-dazzle comes later, much later, just as does complicated grammar structure when addressing language.

The Group Comes First

"Group involvement supersedes individual expertise" is the message instructors need to send. In a class of twenty students, twenty students can be actively involved. This is not so overly optimistic as it may first appear–nor is the process of forming a band so intimidating as it may seem. Musical and non-musical instructors alike can find a workable process. After all, "kids" in their late and middle teens form bands each and every day. Students as well as instructors who initially may feel unable to do anything musically often discover, in the right situation, that they do have voices, do have rhythm, do have the ability to participate, adding their own beat–or counterbeat–to the musical whole. At first, instructors may need to nurture participation, just as they nurture participation for language development. But soon the musical excitement becomes contagious.

Non-Musical Instructors

Virtually all bands are structured around a nucleus of two or three more solid musicians. The ESL class band is, of course, easier to form if the instructor is a vital part of this musical nucleus; nevertheless, this is not essential. Instructors who are absolutely non-musical can find other musicians–colleagues, friends, acquaintances, anyone who comes to mind–just to get the music started. These "guest musicians" or "musical assistants" can be a part of the musical nucleus, providing accompaniment for the class singers. They can offer suggestions for developing a class rhythm section, or help students determine their vocal ranges for later experimentation with back-up vocals and harmonies. Further, guest musicians, together with the band nucleus, can begin to "orchestrate" the class, making suggestions as to who might perform as lead vocalists, back-up vocalists, percussionists, various instrumentalists, and so forth.

Non-musical instructors can certainly oversee and orchestrate the students as musical direction begins to take place. It is amazing, too, what technology can now do. Computers and synthesizers and "midi" have the capability of taking non-musical "musicians" to astounding new musical dimensions. There is no special formula, no recipe, that one must follow. Instructors who find music intimidating may wish to experiment first with "jazz chants" (Graham, 1978), a technique of adding emphasized rhythm, such as hand clapping, finger

snapping, or ball bouncing, to poems which students read in chorus. Additional percussion, or any musical instruments, may join the "chorus" at any time.

As students bring instruments to class to assist in providing basic chord progression accompaniment for the vocalists, and instructors discover the guitarists, pianists, and percussionists who make up their ESL classes, encourage students to introduce their various instruments and discuss their varied musical backgrounds. Guest musicians performing in the classroom should also partake in these dialogues. Never forget, the chief purpose here is communication. Constant communication. Plus, half the fun of being in a band is discussing musical instruments and music equipment.

Dr. Dennis Soltz (left) with ESL students and tutor Susan Morris on violin.

The Magic Inside the Instrument

There is something about musical instruments that inspires curiosity and awe. Is it the magic, the power, the charm of all the music–all the notes–locked inside each instrument, waiting for the musician? Is it the wonder of what actually makes the music? Guitars. Keyboards. Drums. Like children drawn to the piper, students are drawn to the instruments, wanting to touch them, wanting to strum guitar strings, depress keyboard keys, pound drum heads. What a wonderful and fascinating process to watch. Student questions issue forth in waves, utilizing all verb tenses one can imagine, even some verb tenses one cannot! But it is language, communication both fresh and exciting. That is what matters.

Teachers who are veteran rock 'n' roll band performers, or who are friends of such performers, have a distinct advantage in the assemblage of equipment: guitars, amplifiers, effects pedals, keyboards, drums or drum machines, sound systems, mixers, microphones, percussion. Each piece of equipment is a new experience for the class, so there is no need to bring it all in at once. Don't let the roadies unload the equipment truck too fast! Let the momentum build. That's how most bands form: a little at a time. Otherwise, things can get out of control. Not that musical chaos is particularly bad; any number of bands have built successful "artistic" careers on utter musical chaos. Still, musical chaos is not the primary goal of this exercise.

The Involvement of the Music Department

As the band develops, issues pertaining to equipment may become a concern. Some students will have their own instruments/equipment, others will not. Equipment problem resolutions may depend largely on the creativity of the instructor, the "contacts" of the instructor, or how far the instructor and students wish to carry the concept of an ESL class band. Surely, the music department will be involved at this point–or ought to be involved. Students who are discovering they wish to learn music, or wish to further develop existing musical skills, should be encouraged to contact the music department for future courses or private lessons. Music departments are also valuable resources for music equipment, keyboard/synthesizer technology, and additional musicians. Educational media centers should not be overlooked, either, as they often have sound systems, mixers, and microphones at their disposal, not to mention "sound technicians" who can assist in "running" sound reinforcement equipment.

Rehearsal Suggestions

With any new band, rehearsals are exciting, confusing, wonderful, frightening, inspiring, and disappointing all at the same time. Approach the rehearsals expecting anything and everything. But do not expect the impossible. Musical development, as language development, requires time, trial-and-error experimentation, and practice. Much practice. Begin with easy songs and continue with easy songs. Most bands prefer a democratic process of song selection: every member is free to suggest material; every member is free to veto material. All class members should be making song suggestions. Instructors may be surprised to find that Bloom's (1987) comments concerning students' love for music do not apply only to American students: "...they most emphatically do have music... It is their passion; nothing else excites them as it does..." (p. 68). But keep the

music simple. Be realistic when selecting songs; don't reach for material the ESL class band could never perform. Simple is material such as Emerson, Lake and Palmer's *Lucky Man* or Dylan's *Knockin on Heaven's Door*, most recently covered by Guns 'n' Roses, or Petty's *It's Good to Be King*. Simple refers to easy, repeating chord progressions and easy, repeating rhythms. There is a vast abundance of "possible" material out there.

The concept of "give and take" pertaining to music selection is imperative, or instructors and students alike will experience power struggles for musical control which so many bands experience and often, ultimately, cannot survive. Students may argue to perform everything from Metallica to Madonna. Listen to all suggestions. Experiment with all suggestions. Keep it democratic and keep it simple. Remember, too, there is nothing wrong with taking material and making it "your own." Bands doing "covers" or remakes of other performers' songs, frequently add their own distinct style. That's also a good part of the fun.

Points to Consider

As the band develops, instructors and students fill the following slots: guitarists (rhythm and lead), bass, keyboards, drums, percussion (tambourines, maracas, shakers, hand drums), back-up vocalists, lead vocalists. Perhaps the band also has flute(s) or horns, but trying to add these too soon is most complicated. A fine performing band need have only guitars, percussion, perhaps bass, or bass lines supplied by a good keyboard player, and a host of vocalists.

Allow the students to experiment with harmony. Singing and experimenting successfully with two-, three-, four-, and even five-part harmony is a sweet experience. Encourage students to become familiar with other aspects of music theory as well: principles of chord progressions, rhythm variations, syncopation. Some students will, perhaps, need sheet music for every note they play; self-trained musicians are typically masters of improvisation and "play wherever their fingers carry them." Make allowances for both types of musicians. Rock 'n' roll bands are often composed of self-trained musicians. If instructors are musicians of this sort, the ESL class band has distinct advantages pertaining to "jamming" and musical exploration. Never forget that vocalists, too, can "jam" right along with the guitarists and keyboard players and drummers.

As the band develops further, instructors or students may have original compositions they wish to introduce. Certainly students who have the interest should be encouraged to try songwriting. Songwriting partnerships may even form. Group songwriting exercises are also quite exciting and productive. One never knows what lyric phrases or musical riffs emerge from the sheer joy of playing music with other people. Experimentation with video is another strong possibility. Mass communication departments are often on the lookout for interesting material to videotape. The ESL class band preparing for its school concert debut surely qualifies. Mass communication students might even conduct "on air" interviews with band members. In this aspect, the mass communication department may become nearly as close an associate as the music department. Consider, too, the possibility of recording, especially if a nearby mass communication department has sophisticated recording equipment. Many of them do.

Conclusion

Where does all of this musical experimentation and band formation lead? It leads everywhere. It leads to excitement. It leads to discovery. It leads to confidence. But primarily, it leads to communication: communication through language and communication through music. It further leads to any number of insights: personal insight (both individual and group-shared), communicative insight (stronger understanding of successful communication and communication rules), cultural insight (stronger understanding of background culture and American culture). Goodkin (1994) stresses multicultural music education, for "through the continual exposure of students to their planetary musical heritage, we daily widen the scope of how music can speak" (p. 43). To this we might add: through music, we also widen the scope of how students can speak and listen and write and understand–and join together.

Luebke (1995) affirms that "music…is not a replacement for traditional texts, but rather a compliment to them" (p. 11). Most assuredly. But music is indeed a strong compliment, especially when we consider Bloom's (1987) observation concerning the former passion of the German people for Wagner operas. The

Germans were convinced, Bloom states, that "Wagner was creating the meaning of life and that they were not merely listening to his works but experiencing that meaning" (p. 68). This is not to argue that rock 'n' roll is a Wagner opera, or to put forth that an ESL class band is a Wagnerian orchestra. But music–specifically performing music–does indeed create meaning. And the meaning musicians, any musicians, find in music, any music, should never be underestimated. Mick Jagger (Jagger & Richards, 1975) puts it more concisely: "I know it's only rock 'n' roll, but I like it, like it, yes, I do . . ."

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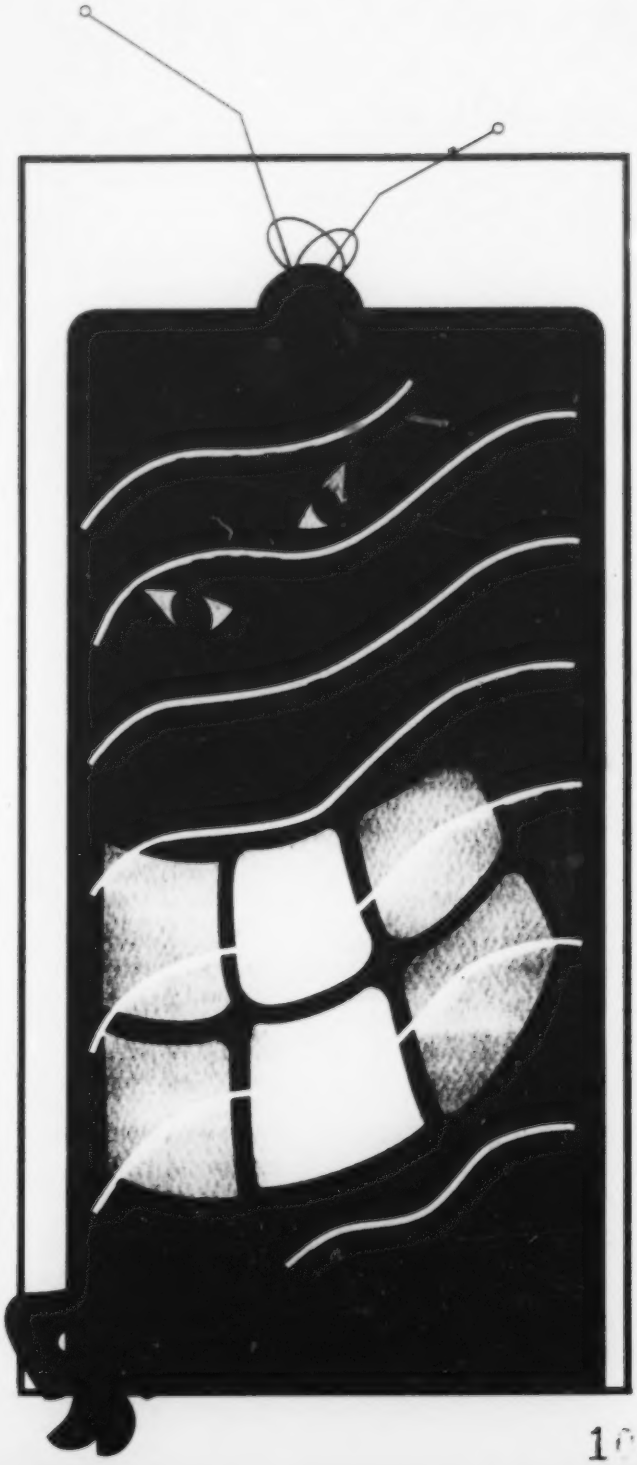

Using TV Commercials to Teach Listening and Critical Thinking

by Alfred Smith and Lee Ann Rawley

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The TV commercial is a powerful tool as any politician, industrialist, businessman or communications expert will attest. A well-crafted commercial is both visually and linguistically memorable, making use of clever slogans, catchy songs, and striking visual images to capture the attention of television viewers. The impact of an entertaining commercial is beyond the pedagogical powers and resources of teachers to create. However, that power can be harnessed in the English as a second language (ESL) classroom by using TV commercials to teach both listening and critical thinking skills.

Accessible Language

Commercials are ideal for teaching listening for several reasons. First, commercial messages are short and catchy, with key words and phrases repeated. The redundancy and brevity of commercials help make the language used accessible to second language learners. Stempleski (1992) notes that video, especially authentic television intended for native speakers, is a very dense medium. The 15 to 45-second commercial message reduces the language load to a manageable size that students can process. The ease of the VCR technology and the short format of the commercial combine to make it possible to stop at critical places for discussion or explanation, rewind for a quick review, or fast forward for checking comprehension. The teacher can easily show the end of the commercial first, for example, and ask students to supply a beginning. The teacher can also stop the tape after the introductory segments of the commercial and ask students to tell what they think will follow and predict an ending.

Designed for an Impact

A second benefit of the commercial is that it is designed to have an impact. Viewers remember what they hear, sometimes even when they do not understand the message, because the visual and musical reinforcement is strong and lasting. We often hear a slogan or a tune rolling around in our heads hours after we have turned off the TV. Children rattle off commercial phrases with little or no grasp of meaning. It is not unusual to hear Americans using commercial slogans in their daily lives to size up a situation or evaluate a set of circumstances. Counselors advise students to "Be all that you can be!" (from a commercial made by the U.S. Army to recruit young soldiers). In response to such questions as "How's your old car?" people might reply, "It just keeps going and going..." (from a TV advertisement for Energizer batteries). When talking about solutions to problems, people often ask, "How do you spell relief?" (from a commercial for the medicine Rolaids). Commercials are also surprisingly memorable: our students, after only several viewings of a commercial, often, walk into class chanting slogans. Sometimes, in the middle of class, they come up with a jingle that fits the context.

A Source of Authentic Spoken Language

The use of authentic video is more and more prevalent in both second and foreign language classrooms, because it offers students opportunities to hear language intended for native speakers. The commercial is especially replete with authentic and current spoken language (Lawrence, 1987; Stempleski, 1992; Liontas, 1991; Davis, 1994). Designing instruction around commercial spots can help students bridge the gap from the often controlled, even stilted, world of "classroom language" to the outside world of native speakers. The language of commercials is often in dialog form that exposes students to slang, different language registers, reduced speech ("wanna," "gonna," "gotta"), idiomatic expressions, and suprasegmental features of intonation and stress common in the speech of native speakers. In addition, students hear different native speaker voices, accents, and dialects.

Commercials are also a rich source of vocabulary presented in memorable contexts not always found in textbooks: for example, "hair conditioner," "aroma," "four-wheel drive," "grab on to," "wow!" A 1993 commercial for J. C. Penney's department store provided an interesting study of the word "line" by presenting a variety of idiomatic expressions in which "line" can be used: "think along these lines," "big lines," "small lines," "top of the line," "step over the line," "line up," and "the bottom line." Commercials can introduce students to abbreviations and acronyms used by native speakers: AT&T, MCI, FTD, "Let's have subs and suds."

Lee Ann Rawles (center) helps students sharpen their critical thinking after viewing a TV commercial.

Commercials Introduce Cultural Values

There are other ways that commercials benefit the development of listening. One is the introduction of elements of visual literacy, i.e. signs, symbols, gestures, and other non-verbal features of a message. A related benefit is the introduction of cultural values and attitudes. Television commercials provide students with a picture of the sociocultural context of the language they are studying. The products advertised on television provide clues to what is important to a society. U.S. commercials present a portrait of a society that requires headache and stomachache relief; automobiles; and products that work fast, preserve a youthful appearance, make life more convenient, and enable users to be more competitive. For example, a 1994 commercial for a telephone company shows a harried American pulling up to a drive-in bank window to request a few extra hours in his day. A 1992 commercial for Cascade dishwasher detergent opens the door to a discussion of U.S. values related to family and children. The commercial shows a self-satisfied mother who announces that her sons help out on "dish night" by taking their turn in the kitchen. "I think children should help out round the house, don't you?" the mother asked.

Commercials and Critical Thinking

For students coming to study in U.S. colleges and universities from countries where the ideal student is the one who can faithfully memorize the words of the professor and reproduce them verbatim on an exam, the new classroom can be a baffling place. The American focus on synthesizing ideas, organizing concepts, and applying principles to new situations can seem unimportant and alien. As Althen (1988) asserts, international students accustomed to memorization often have academic difficulty in the U.S. until they learn the intellectual expectations and analytical skills common in classrooms here. Introducing international students to critical thinking skills in the ESL class can ease their adjustment to the American educational system.

Cohen (1971) suggests that there are at least four different complex thinking processes: problem solving, decision making, critical thinking, and creative thinking. The definition of critical thinking we use in this paper is a composite of the thinking skills that Cohen includes in his four categories. We define critical thinking as using the basic thinking processes to (1) analyze arguments and generate insight into particular meanings and interpretations, (2) develop cohesive reasoning patterns and understand assumptions and bias underlying particular claims, (3) compare advantages and disadvantages of alternative approaches, (4) determine what additional information is required, (5) judge the most effective response and be able to justify it.

Pressersen (1985) asserts that a useful taxonomy must also account for metacognitive aspects of thinking skills. Metacognition is associated with a person's awareness of his or her own thinking processes. When incorporating critical thinking skills into the ESL listening course, we talk to students about the thinking skills required to complete a particular task. We want them to become aware of their thinking processes, and to know what thinking skills American professors are likely to expect of them. We agree with Pressersen (1985) that thinkers become more autonomous as they develop and refine their metacognitive abilities.

TV commercials provide an ideal medium for teaching ESL students critical thinking skills in the listening class. Because commercials are short and propagandistic, they are suited to task-oriented viewing requiring students to use higher-order thinking processes. Advertisers depend on steering the thinking of consumers in directions advantageous to them. For example, they encourage us to make certain associations when we see

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well known persons such as Michael Jordan telling us how to quench our thirst, Merlin Olsen pushing flowers, and Candice Bergen suggesting a long distance telephone company. Teachers, in turn, can use commercials in the classroom to teach students to be critical consumers who can make thoughtful judgments about the products and services they see advertised. At the same time, teachers can also take advantage of the TV commercial format to introduce critical thinking skills that can enhance the academic work of ESL students. Because commercials are short, to the point, and tell complete "stories," they are good vehicles for the introduction and practice of such critical thinking skills as sequencing, predicting, making associations, and seeing cause and effect.

Selecting Commercials for Class Use

When selecting commercials for class use, it is important to view them with an eye toward several major concerns, which include the elements of language that the teacher wishes to focus on, the interests of the students, and the critical thinking skills that fit the commercial. Commercials that tell stories work well for teaching how to organize information, predict, and identify sequence. Commercials that pose a problem, offer choices, or compare two products are best suited for lessons on making associations, comparing and contrasting, drawing conclusions, evaluating, and making judgments.

Commercials can be recorded off air from regular television broadcasts, but teachers need to be aware of the copyright guidelines governing their use. Non-profit educational institutions can videotape off-air, but must use the tapes within 10 school days and erase them after 45 calendar days (Stempleski, 1992; also see Richardson and Scinicariello, 1989 for a thorough discussion of the U. S. "fair use" guidelines for off-air taping).

A Three-Stage Lesson Plan

The classroom activities presented below were designed for ESL students in an advanced-intermediate listening class in a university-level intensive English program. They are intended to demonstrate the types of activities that a teacher can create for using commercials to teach both listening and critical thinking skills. The TV commercials and activities described are used in the context of a thematic unit on advertising. While these activities are linked to a specific commercial, they should be viewed as a model, or frame, that can be adapted to other suitable commercials. The general format follows a three-stage plan of previewing, viewing, and postviewing activities. When actually presenting a lesson, all three stages are followed for each commercial. However, a different commercial is presented for each stage here in order to highlight a greater number of critical thinking skills.

Stage 1: Previewing

Previewing activities are intended to prepare students for understanding the commercial. They are designed to activate students' schema, or background knowledge, and create interest in the viewing and postviewing activities that follow. The example presented here is based on a 1991 commercial for Dimmetapp medicine which tells a story. The commercial shows a young boy sick in bed with a cold. Family members (mother, father, grandmother, grandfather, and younger brother) gather in the doorway to his bedroom, and the worried expressions on their faces convey their concern. Some of the family members offer their advice to the boy's mother. With each piece of advice, the sick boy pulls the covers farther and farther over his head. After listening to all the advice, the boy's mother goes to the medicine chest to get the Dimmetapp medicine. In the final scene, the boy is out of bed and happily bouncing a basketball in his room.

Critical thinking skills suited to this commercial in the previewing stage include the following:

- Determining sequence
- Making associations
- Seeing cause and effect relationships
- Drawing conclusions
- Predicting
- Hypothesizing and verifying

Procedures

1. To start, show the commercial without sound. Tell students to use the visual aspects of the commercial to gain as much information about the product as possible.

2. Put the following questions on a handout or an overhead transparency. In small groups or as a class, have students answer the questions orally. The critical thinking skill associated with each is noted in brackets.

(A) *What kind of product is this? Do you know the name of the product?*
(B) *Who are the people you see? What are their relationships?* [making associations]
(C) *How do these people feel?* [making associations–facial expressions and feelings]
(D) *Retell the story. What happened?* [sequencing]
(E) *How does the boy get well?* [seeing cause and effect, drawing conclusions: He takes the medicine and gets well.]
(F) *The boy's grandmother, father, and little brother give his mother advice. How does the boy react to the advice? What advice do you think the grandmother gives? The father? The little brother?* [predicting, hypothesizing]

3. Now show the commercial again, this time with sound. Tell students to take notes to help them verify or disprove their predictions. [verifying a hypothesis]

Stage 2: Viewing

The viewing phase is intended to focus students' attention on some aspect of the commercial relevant to the lesson being conducted: the content, the vocabulary, or a cultural theme, for example. The activities for the viewing stage require students to watch the commercial with a purpose and a task. As with the previewing stage, the particular activities will vary with the commercial being used. The following example is based on a 1992 commercial for M&Ms (candy). In the previewing stage for this commercial, students imagine that they have been hired to advertise the product. Working in groups, they sample the product and then create descriptions of the images they want to portray and their target audience. Each group then writes a script for a commercial and videotapes one another's groups performing their commercial.

Critical thinking skills suited to this commercial in the viewing stage:

- Making inferences
- Generalizing and making associations
- Seeing cause and effect
- Comparing and contrasting
- Selecting relevant information and ignoring irrelevant information

Procedures:

In the viewing stage, students first watch the commercials they create and write down what they think the intended images and target audiences are. Next, they watch the professional commercial several times, each time with a different task to perform. First they watch in order to answer the following questions. Again, the critical thinking skills required are in brackets.

1. *Who do they want to sell this candy to?* [making inferences: students infer the intended audience from the different types of people they see in the commercial: children, teenagers, adults, older people]
2. *What is the image they have created?* [generalizing, making associations, recognizing cause and effect: students see people dancing, smiling, and having a good time. From this they can associate and generalize that the intended image of the commercial is light-hearted and fun. They also see the cause and effect relationship between eating M & Ms and being happy–even in the rain.]
3. *What images are different from the ones the class created?* [students compare and contrast the ideas generated by the class in their own commercials with those in the professional commercial.]

The second task students perform with the M&Ms commercial is watching and filling in the blanks in a cloze passage, a script of the song accompanying the commercial. This task focuses them on the vocabulary used in the commercial. In order to be successful, they have to select relevant information and ignore that which is irrelevant.

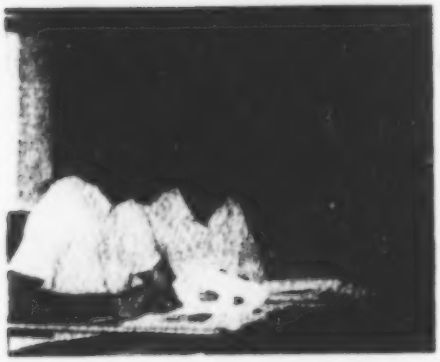
As they work through exercises in the viewing stage, students always have many questions about what they hear, and what they think they hear. Their questions lead to class discussions providing more listening practice and opportunities to discuss the strategies they find most helpful when listening to authentic language. They are allowed to see the commercial over and over—as many times as they request to complete the task they are working on.

Stage 3: Postviewing

The postviewing stage is intended to engage students in using information from the commercials to evaluate what they have seen, check their comprehension, integrate information, and make judgments as criti-

cal consumers. By this point in the lesson, students have seen and heard the commercial many times. They have had opportunities to ask questions regarding vocabulary, pronunciation, structures, and cultural themes.

This last example is based on a 1992 commercial for a Mexican restaurant named "Garcia's." The commercial shows a man and a woman who appear to have come to the restaurant from work. Initially they are stiff and proper, but as they enjoy the food and drinks they become progressively more relaxed. The man removes his tie, the woman's hair becomes disheveled; by the time the check comes, they are laughing and carrying on with abandon. To the accompaniment of lively Mexican music, the narrator says, "Garcia's. A great place to unwind and have a good time. And best of all...(the waiter places the check on the table)...this won't spoil your fun".



Alfred Smith (right) discusses cultural values from a TV commercial with two of his students.

Critical thinking skills suited to this commercial in the postviewing stage:

- Checking comprehension
- Evaluating
- Relating information to personal values
- Integrating
- Making comparisons
- Making judgments

Procedures

Students answer the following questions in writing, or orally in either a class discussion or in small groups. Critical thinking skills associated with answering are underlined.

1. What is the advantage of going to this restaurant?

Answering this question is a way of checking comprehension of the commercial in general. It also requires students to integrate the information they have picked up and generalize from it. For example, they have to understand that "And best of all...your check, sir...This won't spoil the fun" adds up to Garcia's being an inexpensive restaurant.

2. Do you think this is an effective commercial? Explain your answer.

What about the commercial attracts you?

What about the commercial offends you?

These questions require students to make judgments, evaluate, and integrate information. To answer, students must decide what commercials are intended to do, and whether liking a commercial is the same as its being effective. Students have to discuss these issues together before deciding how they want to answer. Going through this process helps them see that there is never just one answer to questions of this nature.

3. Would this commercial be effective in your country? Explain your answer.

This question requires students to relate information to their own lives and values and make comparisons to the commercials in their countries. To do this, students have to think carefully about the advertising norms and values in their own countries and determine whether and how they differ from those in advertising in the USA. In the past, this comparison has led to students bringing videos of commercials from their countries to class to demonstrate the differences.

Conclusion

The television commercial has much to offer ESL teachers and students. It's brevity, language redundancies, visual impact, interesting vocabulary, and cultural components combine to provide ESL students opportunities to improve their listening skills. However, for students who must leave their ESL courses and enter the American university classroom, learning to listen and comprehend is not enough. ESL teachers in higher education must help their students learn to listen with discrimination; in addition to understanding a message, students must learn to evaluate what they hear. Television commercials are also an excellent medium for introducing ESL students to the higher-order, critical thinking skills that can increase their chances for academic success in the American educational system. The sample exercises presented here can serve as a frame for designing tasks for the use of other commercials to teach both listening and critical thinking skills in the ESL classroom.

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Reading and Responding to Novels in the University ESL Classroom

by Stephanie Vandrick

Stephanie Vandrick is an associate professor in the ESL Department at the University of San Francisco, where she also teaches Women's Studies and literature courses. Her research interests are multicultural international literature, feminist pedagogy, and sociopolitical issues in ESL. She has published in ESL education and women's studies journals. She is an associate editor of the journal Peace Review.

One of the pleasures of teaching ESL is that of introducing students to the joys of reading fiction, of allowing them to recognize their own difficulties, ambitions, and challenges in the lives of characters from short stories and novels. This can easily become a truly dynamic experience of great meaning and relevance. Literature has always found a place in the university ESL classroom, but at times it has been less favored, eclipsed by other, perhaps more "pragmatic," types of readings and language learning. However, in recent years it has begun to regain its stature as an appropriate and enjoyable way of learning the English language (See, for example, Dupuy, Tse, & Cook, 1996; Gajdusek, 1988; Lazar, 1993; Martino & Block, 1992; Melom, 1994; Willoquet-Maricondi, 1991/1992). The increased emphasis on literature is partly the result of the movement toward more meaningful forms of language learning, as well as the movement toward more "content" in the language classroom. There are numerous reasons for teaching literature in ESL classes; these include the following:

- *Practicing such skills as summarizing, analyzing, and reading and thinking critically*
- *Increasing vocabulary*
- *Increasing familiarity with the English language at its most expressive*
- *Gaining a sense of style in writing*
- *Familiarizing students with U.S. culture and with the kinds of experiences and knowledge that U.S. native speakers of English have*
- *Allowing students to explore their feelings through experiencing those of others*

The purpose of language is connection: through fiction and the emotions it arouses, we connect with ourselves, with each other, and with humankind. In my advanced ESL reading and writing classes, I have always used short stories and other forms of literature. For many years now, I have also assigned students to read one novel each during the course of the semester. In surrounding students with literature, and particularly in facilitating their reading at least one complete novel in English, I feel that I am in a sense welcoming them to the world of books and especially of fiction. For those students who already feel at home in that world in their own languages, I want them to feel the same pleasure in reading fiction in English. Reading fiction is a process to which students need to be oriented. In class, we go through that process together, step by step, from choosing a novel to sharing responses with others. I view myself as a coach and cheerleader during the process. My hope is that my guidance, along with my encouragement, makes the process less intimidating, and thus allows students to open themselves to the pleasures and benefits of the world of fiction.

The Joys of Bookstore Browsing

First, the class reads some short stories, and I introduce some basic literary terms to facilitate the discussion of literature—terms such as plot, theme, setting, character, conflict, resolution, style, and tone. Simultaneously, students learn that they will each be choosing, reading, and reporting on a novel and on their responses to that novel three times during the course of the semester. They receive a list of possible choices, and verbally annotate the list. I especially encourage their reading "coming of age" novels, novels about people who are about the age of most of these students, such as *Rich in Love*, or *The Death of the Heart*. (See Appendix for more titles.) Students can choose a novel not on the list, but should check with me about their choice. I tell them about my favorite local bookstores (addresses, types of books, atmosphere, and service in each), and urge them to browse there. They ask friends about their favorite novels. We talk

about the process of browsing, looking at jacket covers and inside plot summaries and comments, leafing through the books, possibly finding some reviews of the books in the university library.

About two weeks later, students tell the class the titles they have chosen, along with publishing information and brief statements of their reasons for choosing those particular books. As students tells us their choices, I—and sometimes other students—give feedback. Generally, students' choices are fine, but if they have chosen something which seems inappropriate, too long, too short, too difficult, or too "trashy," I gently steer them away from those titles, and offer alternatives (making sure not to embarrass them about their choices). Students are asked to start reading early, and continue reading regularly. This assignment helps students practice planning ahead, allotting time to a project which lasts all semester. I tell them to choose a book they will enjoy, and therefore will be likely to take with them on the bus, to the beach, or to bed! They learn that they don't have to understand every word, and therefore don't have to look up every unfamiliar word in the dictionary. Too much dictionary-consulting will destroy the flow and the joy of reading.

Relating Personally to Fiction

Well in advance, the students are given the dates for the three progress reports during the semester. Each report should cover approximately a third of the book. Reports are both oral (about three to five minutes) and written (about two pages). Reports should include a brief summary, but at least half of the time and space should be spent on students' own analyses and responses. Students often find it fairly easy to summarize plots, but more difficult to think critically, relate to the fiction personally, and express their reactions to other students' reports. In order to help them with this, I discuss areas that can be addressed, such as theme, style, tone, analysis of character, level of realism, and social problems addressed.

I emphasize the importance of learning not only from one's own novel but also from classmates' reports. Students should listen attentively, and ask questions or give feedback afterwards. I point out that the job of being a good audience is an essential one; it is the complementary half of presenting a report or speech. To encourage careful listening, each student is asked to respond briefly in writing to one other student's report. After all the oral reports have been given, students pass their books around among themselves, in order to see and physically hold several novels. I believe that actually holding, touching, and leafing through a book is a tactile experience which encourages a connection to and an appreciation of books. At this time, students can further, informally, discuss their novels with their classmates. I suggest they make a note of classmates' titles which they may want to read in the future. Also, from time to time during the semester, I try to allude to various novels, including some of "theirs," when the novels' topics and themes connect with other topics and other readings we do in class.

Students Examine Their Own Emotions

An important point throughout this process is that novels are about people, and feelings, and life itself. I encourage students to examine their own emotions and responses as they are reading. Which characters do they relate to, identify with, appreciate, disapprove of, or hate? Why? Which plot developments or conflicts have they themselves experienced, or witnessed, or imagined? Are the characters and stories realistic? How does the style and language make readers feel? In which ways is the novel similar to or different from other novels they have read, either in English or in their own languages?

Because many of the students are reading "coming of age" novels, they are likely to relate to the characters, their situations, their dilemmas, their fears and hopes. If students feel connections to these characters, it is easier for them to respond to the novels, and to articulate those responses. Upon seeing their own lives and conflicts reflected in those of the characters, students have spoken about problems with family, school, or friends. They have been reminded of and have described rites of passage in their lives, or moments of decision or realization or loneliness or happiness. For example, one student, reporting on *The Catcher in the Rye*, told of his own painful difficulties adjusting to the demands of a high school which he thought was unreasonably strict and unresponsive to students' individual needs. The class listened intently and was very sympathetic. Another student, in her report on *Married to a Stranger*, spoke of relatives whose arranged marriages had also failed. This topic struck a real chord with students in their late teens and early twenties!

Vehicles for Transmitting One's Feelings

We also talk about what makes a good report, one in which the reporter truly communicates his feelings about the novel to his listeners. Oral reports in particular provide the opportunity to share responses with classmates as well as with the instructor. Oral reports need the right balance of preparation, good posture, pace, volume, tone, eye contact and spontaneity. I advise students not to memorize or read from a prepared script, but to prepare and have an outline or notes. I encourage them to practice their reports at home with a friend or at least in front of the mirror. In particular, we talk about how all of the above components are vehicles for expressing and transmitting one's responses, one's feelings. If a speaker is enthusiastic about a character or event, her or his voice and gestures should show that. A few days before the first of the three reports, I usually do a little bit of "modeling," illustrating—and exaggerating for effect—the difference between a report given with a clear, strong, engaged voice and one which sounds unprepared, unenthusiastic, uncertain, or in some other way weak and ineffective.

Certain moments, sometimes surprising ones, testify to the connection that is made during these oral reports. One humorous but telling instance was that of a student who began his first report by saying that his novel had sounded interesting when he chose it, but—here he paused meaningfully, as if hesitating to tell us the sad truth, and then spoke up, deadpan but heartfelt and with the hint of a smile—"It was really boring and I really wish I hadn't chosen it!" The class erupted into laughter, in a bonding moment of surprise, recognition, sympathy, and connection. The student looked a little sheepish, and other students looked at me, wondering how I would respond. I laughed too, and said, "Great! That was an honest response!...Now tell us why!" He did, with great feeling. The point is that the student shared his genuine human reaction, and it struck a chord with his listeners. It made the report process seem "real" to them; real feelings were expressed; the report was not just an academic exercise to be gotten through, an assignment in which students say what they think the teacher wants to hear.

Reader and Story: Parts of an Organic Process

Most of all, I want students to understand that a novel doesn't exist in a vacuum. It's a living, breathing entity, one with which the reader interacts, one which comes to life when read by a particular reader. Each individual reader brings her or his experience, knowledge, and feelings to the novel, and creates a unique relationship, a unique reality, as she or he reads and responds to it. And when readers talk and write about "their" books, they further the conversation, they continue the act of creation. The novel and its reader, and the reader and the audience are part of an organic relationship and an ongoing process. If class members listening to students' report are intrigued by, or angered by, or moved by, the readers' responses, these listeners may speak out, and/or read the book themselves, with the original readers' comments in mind, thus continuing the ongoing "conversation" and process.

At first, students often have some concerns and anxiety about this assignment. They think it will be hard to read a whole novel in English. They are nervous about doing the reports, especially the oral reports. But as they go through the process, they become less intimidated, and many of them truly enjoy it. Students improve their reading and comprehension skills, their critical reading skills, their oral skills, their confidence and "stage presence." They explore moral and social issues, and learn about various aspects of life. They learn about each other from classmates' presentations and responses. Literature seems less overwhelming to them. They feel more confident in their ability to read and understand literature, and to engage in literary criticism. They are pleased that they have shared an experience that their American fellow students at the university will have already had. Finally, students feel extremely proud of their achievement in reading a whole novel in English, a "first" for many of them. And so they should!

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Appendix: Recommended Coming-of-Age Novels

Angelou, Maya. *I Know Why the Caged Bird Sings*
Bowen, Elizabeth. *The Death of the Heart*
Burns, Olive Ann. *Cold Sassy Tree*
Cather, Willa. *My Antonia*
Cheong, Fiona. *The Scent of the Gods*
Cisneros, Sandra. *The House On Mango Street*
Dangarembga, Tsitsi. *Nervous Conditions*
Godden, Rumer. *The River*
Golding, William. *Lord of the Flies*
Guest, Judith. *Ordinary People*
Humphries, Josephine. *Rich in Love*
Jen, Gish. *Typical American*
Kincaid, Jamaica. *Lucy*
Knowles, John. *A Separate Peace*
Lee, Harper. *To Kill a Mockingbird*
Mason, Bobbi Ann. *In Country*
Morrison, Toni. *Beloved*
Mukherjee, Bharati. *Jasmine*
Ng, Fae Myenne. *Bone*
Otto, Whitney. *How to Make An American Quilt*
Rachlin, Nahid. *Married to a Stranger*
Salinger, J. D. *Catcher in the Rye*
Smith, Bette. *A Tree Grows in Brooklyn*
Tan, Amy. *The Joy Luck Club*
Walker, Alice. *The Color Purple*
Wharton, Edith. *Summer*

Modelling Language Instruction on Collaborative Design Projects

by Robert Preece

Robert Preece teaches EAP/Language of Art and Design and art history at Hong Kong Polytechnic University. He has written articles on the Language of Art and Design and ESL-oriented study tours, as well as art reviews and articles approaching 20th century Asian art and architecture.

Different techniques have evolved in English for Academic Purposes (EAP) to address the specialized language and communication needs of the medical, law, business, and science student. Accordingly, students in studio-based art and design programs have also received much-needed attention. Generally, developments in the Language of Art and Design (LAD)[1] do not seem to have occurred at universities and colleges with diverse program offerings, but rather at independent art and design schools where all of the students are preparing for one primary area of study: art and design (Preece, 1994). Within this visual arts environment, creativity, imagination, and problem-solving skills are important tools for the practice and learning of the language of instruction.[2]

In these specialized situations, language teachers are confronted with issues on how to best prepare students for their studio and non-studio classes, which usually include visual arts history, criticism, and theory–and a varying number of classes outside of the visual arts. Matters are complicated somewhat because art and design are not primarily linguistic, and because reading requirements are often minimal. As a result of these conditions, students can initially perform more or less satisfactorily despite a low level of English proficiency. Within this unique context, two kinds of college-level language preparation occur: the more traditional *pre-service* instruction before content classes are taken; and *in-service* instruction, when students are actually enrolled in such classes.

Preparing Students for Studio Presentations

One challenge that we teachers face in these specialized teaching situations is how to help students prepare for presenting studio projects for studio classes. In in-service teaching, having them talk about these projects, either completed or in-progress, is perhaps the most relevant possibility: the language practiced in the language classroom will directly prepare them for the studio presentation. However, this does have limitations. First, for completed projects, students are talking about works that they have already presented, and often, that other students have heard about before. Second, for in-progress projects, two problems emerge. First, visual arts students often don't finish a project until the very last minute before a studio deadline. As a result, scheduling classes or tutorials to directly support the specific presentation can be very tricky. The second problem is very much present in competitive programs, where students can be reluctant to talk about the details of the final stage of their work before the studio deadline. If they give away their "surprise" in the public forum of the English support classroom, it will have considerably less impact when it is presented in the art or design classroom.

An Option is Offered

As a means of addressing these problems and of offering diverse options, I incorporate what I term "Collaborative Design Speaking Projects" into my syllabus when teaching English support classes. I have found them relevant to students in a first-year studio foundation program as well as students in higher-level specialisms, such as fashion design and product design. Further, I have used these projects as a means of helping studio and non-studio students practice art language (e.g., as illustrated in Jansen, 1986) in preparation for a course entitled *Visual Experience* at Temple University in Philadelphia. (See Gilbert, 1995 for the target situation textbook

[1] Language of Art and Design (LAD) originates from the Parsons School of Design and their affiliate, the Kanazawa International Design Institute. I prefer this umbrella phrase as opposed to others, including "Art English," as it more obviously includes the designs, and includes other languages in addition to English. A similar distinction is made between "Language for Specific Purposes" (LSP) and "English for Specific Purposes" (ESP).

[2] For more information about issues concerning LAD and articles applicable to this specialized EAP teaching environment, see also Guenther, 1995; Preece, 1995, 1995/96, 1996; Raphan/Moser, 1993/94; Sahi, 1994; and Shier, 1990. For samples of published teaching material, see Johnson, 1978; and Preece with Tomlinson, 1995. For sample descriptions of LAD classes, also see Pratt Institute's Intensive English Plus Studio Program (Pratt Institute: 152).

and Preece, 1994 for a description of this precourse). Lastly, I believe that with slight modifications, these techniques can prove useful in virtually any language classroom where utilizing one's imagination is encouraged.

What is a Collaborative Design Speaking Project?

My inspiration for developing the approach originates in my observations of collaborative design projects in the studio where students work together in teams. In these courses, the students are given a project brief or outline and are asked to explore certain ideas. They are also given certain restrictions such as a specific material that must be used in making a sophisticated mailing carton, and objectives such as: Transform a two-dimensional form into three-dimensions. They are assigned a set time period for information-gathering, brainstorming, explorations, discussions, and a deadline for final presentation.

The procedures and activities that I have evolved in a collaborative design speaking project follow similar lines. As a means of providing and emphasizing language practice, I try to create an environment whereby artistic knowledge is utilized, practiced, and reinforced, but does not become the focus of the activity. Only rough sketches are requested–not fully developed works or illustrations. Within an agreed-upon set time period, usually anywhere from 25–45 minutes, students follow an accelerated version of the kind of language used to communicate ideas for a collaborative studio project. Students soon realize that the focus here is creating and expressing ideas in language, not necessarily in art products. The set time period has other advantages as well. For example, it makes classroom time very productive as students need to think, act, and speak quickly, and it provides practice with organizing ideas for their presentations, sometimes "on their feet." This is a critical concern for studio students given that time restrictions in content classes are often demanding. Again taking my cue from collaborative projects, the speaking project stresses interaction, negotiation, and decision-making, all of which stimulate lively discussion.

In practice, I usually alternate between two formats: students read a newspaper article or a controlled essay (written by me) approaching some topic, or they are given a basic project outline directly. Following comprehension and inferencing activities, the speaking project is introduced. I incorporate these projects into a presentations skills development agenda, which includes organizing the presentation, strengthening introductions and conclusions, supporting assertions with clear examples, and gesturing to an image when appropriate.

Description of Specific Projects

The following provide a sample of specific projects that I have used:

In *Highway Sculpture Project*, students practice the language and concepts associated with the artistic element of motion by creating informal plans for a sculpture that expresses motion in some way, as it relates to people driving on a highway. The collaborative teams describe the sculpture and the experience of the driver, drawing rough sketches on the board to help communicate their ideas.

In *Bizarre Theme-Park Ride Project*, students are presented with an excerpt of the surrealistic lyrics of "Tightrope" by popular performance artist Laurie Anderson (1994), followed by comprehension and inferencing questions. Students are then directed to think of the meanings in the song and to come up with surrealistic theme-park rides that represent a positive emotion, which contrasts with a ride representing a negative emotion. Merry-go-rounds, roller coasters, the Loop-to-Loop, various "tunnels," and other rides provide a structure to modify and express these emotions. All of these rides exist in the imagination and no physical models are constructed.

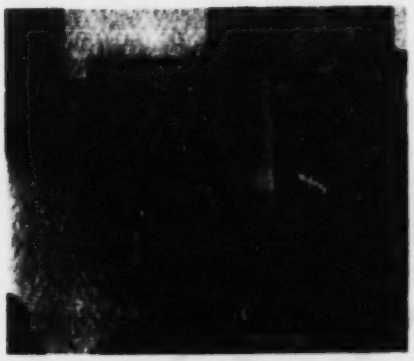
In *Room for Art Hotel-Hong Kong Project*, students read a basic description and review publicity photos of the Kunstlerheim Luise, a hotel for artists and artsy types in eastern Berlin, Germany, next to the Berlin Wall. For this project, using the Kunstlerheim Luise as an inspiration, pairs of students design 14' x 10' rooms, or "installations," to express their world-views and provide a conceptual experience for their guests.

Also, drawing upon the interior design scheme, *Classroom to Apartment Project* requests students to imagine that the school has been sold, and will soon be converted to a large apartment house. Students are asked to measure and draw floor plans of the classroom, develop a brief client profile, and to design and respond to the following issues in their presentations:

[1] For a brochure of the Kunstlerheim Luise with pictures of rooms, write in German or English to: Kunstlerheim Luise, Luisenstrasse 19, 10017 Berlin, Germany, or Fax (49) (30) 280 69 42.

Classroom to Apartment Project

1. Who is your client? What are their needs?
2. What things should be changed in the classroom? What things should not be changed?
3. What floor plan do you propose? What rooms?
4. If your classroom ceiling is high, do you want to create lofts or different levels for the floors?
5. What colors will you use? Warm colors? Cool colors? Why?
6. What kinds of texture will you use for the walls?
7. What kind of light will the apartment have? Artificial? Natural?
8. What kind of furniture will your client need? Give three examples. Are these being designed by you?
9. Do you want the viewer to focus on particular things in the room?
10. Other ideas?
11. Why should your client like the design?



Three of Robert Preece's students cooperate in developing a new concept for a hotel room.

Projects can also have a camp element as well. For example, when teaching my fashion design students in a highly competitive program, they seemed to find great relief and pleasure in an experimental design project entitled *Worst Design—Most Unusual Runway Show.*

Conclusion

Collaborative design speaking projects—focusing on the process, decision-making, and presentation aspects—provide practical language training for the in-service and pre-service teaching of studio art/design students. They stress new information that has not been heard in studio classes, and don't put students in the potentially awkward situation of having to talk about a project before the all-important studio presentation. Further, they can reinforce language and concepts in content-based visual arts classes, and can provide yet more variety to general language teaching situations whereby creativity is encouraged, facilitated, and appreciated. They can be fun and sometimes truly wild venues for students to express ideas. In short, they provide a welcome change of pace for both teachers and students.

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Encounters with the Automobile: Exploring Practical Content through Multiple Media

by Anne Dorobis

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I teach at a language school in Bergen County, New Jersey. Most of my students are adults, and they come to the school with a variety of needs and backgrounds. Some are college students, some are parents, some are housewives, and some work outside the home. Some are in the USA temporarily, and some will stay forever. Behind all their differences, however, I have recognized one experience they have in common—a close encounter with the automobile. The majority of them are drivers, and over the years they have told me about frustrations they face because of American driving laws and habits. Many of them have had to deal with traffic violations and accidents, and haven't had the necessary English to explain their side of the story to a traffic officer or the other driver involved. Some have gotten quite lost miles from home, and others rely on their spouses to take them to shopping malls or markets, because they are afraid to drive on some of the more intimidating highways. Several have brought parking tickets or registration notices to me for interpretation.

A Felt Need for Confidence

I saw a great need amongst my students for vocabulary, cultural information and confidence that would allow them to go where they like without discomfort or hesitation. I began pulling together activities for my classes related to these issues, and developed much material of my own. I wanted to be sure my students would have a chance to learn, review, and reuse new vocabulary without getting bored. It was important to allow them to use the new vocabulary they learned in a variety of ways in order to make certain they had learned it. I also wanted to allow for different learning styles so that learners who were more visually or physically oriented could learn in ways that suited them.

The Ubiquitous Car

Driving and cars are so important in many parts of the USA that you can find materials everywhere. Keep an eye out for TV shows, scenes from movies, advertisements and realia. The next time you get a parking ticket, make a photocopy! It's a great way to teach vocabulary, to explain the ticketing and court system to the students, and to let them see you as a human being. You can "white-out" any information you consider too personal. There are many folk, blues, and country songs about automobiles. You can find articles on driving safety and car-buyer's tips in the annual auto issue of *Consumer Reports*, and occasionally in family magazines. Following are some activities and materials I have used successfully in a variety of settings, from corporate to traditional classrooms.

We usually began with a list of warmup questions; students were invited to choose two that they wanted to answer. They discussed their responses with a partner, then with the whole group. I tried to include a variety of questions, so that all students could be included, no matter what their life experiences had been. I found these questions to be successful in bringing forth a variety of language elements and situations. Since my classes take place near New York City, a place with a whole different style of road survival, I included the city in my questions. The following are examples:

- Do you prefer driving in the U.S. or in your country?
- Have you ever driven in New York? Would you?
- Have you (or your spouse) ever gotten a ticket? What happened?
- What's the worst thing that ever happened to you while driving?
- Compare the parking situation in the U.S. and in your country.

• What's your opinion of American drivers?

• Do you like to go for long rides as the driver? ... as a passenger?

The students' discussion of their chosen questions gave me an idea of their experiences and frustrations related to driving. It activated their prior knowledge of the language they could use to describe the category of experiences involved. It allowed me to see what it was that they needed in order to express themselves more clearly.

Toy Cars Prove Useful

Since some students learn better when they can physically manipulate materials while talking and listening, I brought in toy model cars in another activity. Each student received a strip of paper with a short written description of an accident. For example, "Another car came into my lane and hit me head-on." The student read the strip out loud, and other students used the toy cars to demonstrate what they thought the sentence meant. Afterwards, I asked volunteers to describe incidents they had witnessed or experienced, while the other students demonstrated with the toy cars. The speaker had to judge if their demonstration was accurate or not. This activity created a connection between spoken and printed language and physical movement. Much of the vocabulary was new for the students, yet when I reviewed it with them a week later, all were able to remember most of the new language. An average of two students in each group (of eight) commented to me later that using the toy cars helped the language make sense to them.

The activity also brought a lively atmosphere into the classroom. I found even some of my night students in suits and ties, zooming toy cars across the table with "vroom" sound effects. It really brought out a playful spirit! City or county maps can also be used to have students give or follow road directions to get to different familiar places. Students can work in pairs to do information gap activities.

Songs about Cars Introduce American Culture

Songs used in the classroom provide an opportunity to introduce American culture and music styles, and to teach intonation, rhythmic speech and vocabulary. I chose a song called "Breaking all the Laws" by Kristina Olsen, to use with my classes. It's a fast-paced rhythm and blues song with a lot of expressions pertaining to driving in the lyrics. It could be used for a cloze, a question and answer exercise, listening for specific language, or a sing-along. I typed the lyrics and cut them into strips, which the students arranged in order while listening. It's a fast song, so it was very challenging. For less proficient students, you could choose a slower song, or simply stop after each line to give them more time. After this activity, many students told me the song's speed pushed them to work faster, and made it fun.

After hearing the song and doing the strip activity, we reviewed some of the vocabulary. Then, I asked each students to choose one line of the song secretly. I didn't tell them why. They had thirty seconds to draw a picture representing that line, and the others had to guess which line it was. There was a lot of laughter as students tried to draw a comprehensible picture within the time limit. It reinforced vocabulary in a way that appealed to visually-oriented students, who don't always have an opportunity in classes geared towards speaking and listening. The time limit gave an excuse to the less artistic students for a drawing that was less than perfect.

Storytelling, Discussion and Total Physical Response

To further reinforce the vocabulary they had learned, we used a page from *Action English*, a picture book by Noriko Takahashi and Maxine Frauman-Prickel. A series of sixteen drawings show a man taking his grandchildren on an outing in their car. It lends itself to storytelling, discussion, or Total Physical Response (Asher). I found that even very advanced speakers benefitted from telling the story, since it can be told on a variety of levels to focus on different grammatical points or levels of accuracy and detail. I used a videotaped episode of the television show, *Shame on You* , which dealt with parking tickets that are unfairly given in New York City. The segment is less than eight minutes long, which I found ideal for my classes. It is a great springboard for discussion of traffic laws, the ticket system, traffic court, and regulations in and out of the

city. I used it for a cloze, omitting idioms and vocabulary useful for drivers. The missing words were listed on a separate page out of order, and students could choose to use the scrambled answer sheet or to try on their own. After completing the cloze, we discussed the students' experiences with parking in New York and New Jersey, and talked about the procedures for towing and fighting tickets.

We also used an article from *News For You*, an English language newspaper designed for students. The article, entitled "American Live in Their Cars," is about many things American drivers can be seen doing in their cars (in addition to driving) such as eating, putting on makeup, smoking, and talking on the phone. This generated a lot of talk about driving safety. We used a diagram of a car to learn the names of parts such as the steering wheel, hubcap, hood and ignition. In the class that followed, I took the students out to the parking lot to my car and had them point to different parts and name them. We also talked about how I got that scratch on my right fender. That gave them a chance to give *me* some advice,which they enjoyed.

A Topic for all Seasons

These activities worked with students from low-intermediate to high-advanced levels. All the students had either been drivers, passengers, car buyers or pedestrians, and could relate to the issues personally. We found that repetition of new vocabulary through a variety of activities helped students remember what they had learned in lessons that followed. The inclusion of manipulatives, video, audio, pictures and maps gave students opportunities to learn through visual, physical and linguistic means, and to explore connections between language and the physical world. Many of my students have commented that the activities were useful for them, and that they feel more confident as drivers finding their way on the highways of New Jersey.

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C – High School; Age 13-18 Years
D – Younger Adults; Age 19-40
E – Older Adults; Age 41 or older
F – Undergraduate College
G – Graduate School
H – Refugee Concerns
I – Vocational School
J – Private Language School
K – Intensive Language Program
L – Arts
M – Sciences
N – Computer Based Instruction
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Q – Mainstreaming
R – 2nd Language Acquisition
S – First Language Development
T – Writing/Reading
U – Language Testing
V – Materials Development
W – Linguistics
X – Social Issues
Y – Language Labs
Z – Bilingual Education

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We will share the moon across countless miles...

From an ancient Chinese poem
Translated by Vivian Tsao

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